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ULYSSES AND FILM

by



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A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH
IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE
OF MASTER OF ARTS

DEPARTMENT OF ENGLISH

EDMONTON, ALBERTA

FALL, 1972

THE UNIVERSITY OF ALBERTA
FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled ULYSSES AND FILM submitted by DAVID GEORGE SHARPE in partial fulfilment of the requirements for the degree of Master of Arts.

ABSTRACT

Ulysses is a work characterized by montage. Film and film theory clarify the principles of montage, which, as psychological laws, apply equally to film and novel. Direct contacts between film and Joyce need not be established; the comparison is not one of influence, but of analogous problems requiring analogous solutions. Eisenstein's search for principles common to all media serves as a guide for my approach, while his theories on montage have often proved useful. Though montage provides the main interface of film and Ulysses, other filmic aspects of Joyce's novel are also considered. Part One treats rudimentary similarities between film and literature, both seen as temporal presentations to an observer. Part Two then analyses in detail, montage: its characteristics, its literary and filmic forms, and its relationship to pattern and collage. In Part Three, such filmic aspects of Ulysses as the arranger, epiphanies, and stream of consciousness are overviewed. This is followed by detailed discussion in Part Four of "Wandering Rocks," "Circe", and "Penelope". "Wandering Rocks" provides a clear view of the mechanics of montage construction, while "Circe" reveals a more philosophical, elaborate use of montage, consistent with theories formulated by Eisenstein. "Penelope" is examined by a comparison with Joseph Strick's film adaptation of the chapter.

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PART ONE
LITERATURE AND FILM

Even the most diverse artistic media operate only through the perceptions and conceptions of the person observing, or experiencing, the work of art. Both film and literature are presentational systems, creating emotional and intellectual effects by the timely arrangement of data, or stimuli. The organization and timing of the information caters to the mental capabilities of the observer, which remain constant for both media.¹ "If the imagination is viewed as a type of human behaviour," George Bluestone says, "then socio-psychological analysis becomes inseparable from aesthetic analysis,"² and likewise, "aesthetic apprehension is constantly driven back to epistemology."³ Film demonstrates most clearly the importance of the observer. Continuous light and movement, the two major aspects of film, are both dependent on his presence. For approximately thirty minutes of each hour, while the screen is black,⁴ the film image is located exclusively in the mind of the viewer, while the movement of the images is created by the observer's perceptions. The only actual, measurable movement occurring is the progression of celluloid through the

projector -- a motion which occurs while the screen is dark and which has no direct relation to the perceived movement of images.

Any laws which regulate mental activity will in turn regulate the effectiveness of the medium. This insight Eisenstein regarded as fundamental:

Those laws which lie at the foundation of the whole variety of laws governing the construction of the form and composition of art-works turn out to be precisely the laws of construction of inner speech.⁵

The canon for building the containing work, says Eisenstein, derives from the experienced content of the phenomena portrayed.⁶ For example, the rhythms of Alexander Nevsky, in the pre-battle sequence, are determined by the excited heart and irregular breathing natural to the situation. Pudovkin too is aware of the psychosomatic foundation of form: "the considerations that determine changes of glance coincide almost exactly with those that govern correct editing construction."⁷ A sequence displays "organic unity"⁸ when it fulfills the natural inclinations of an observer's attention. Joyce demonstrates exactly the same theories of imitative form, where "real composition is invariably profoundly human,"⁹ in the biological organization of A Portrait of the Artist as a Young Man and in the determining presence of human organs in Ulysses. Joyce here experiments consciously with the psychosomatic considerations which have always governed effective art, making deliberate what was often only intuitive and

unformulated.

A comparison between Ulysses and film requires that fundamental relationships between film and literature be first analysed. I will begin with similarities in the mechanics of reading and viewing, since emotional and intellectual responses of the observer begin with the messages from his eye. Then, because the act of reading symbols printed on a page seems profoundly different from viewing representational images, I will also examine the relationships of percept and concept.

In many respects, the experience of a reader resembles that of a film viewer. A mindeye -- no separation is possible -- following a line of print moves almost as constantly and consistently as film does through a projector and hence, over a screen. The comparison is exact: the eye sees by a sequence of fixations, separated by rapid movement during which nothing, or a blur, is perceived, while a film viewer, as though he were inside a head looking out, sees also by a progressive sequence of still shots, separated by movement of the celluloid and concurrent blackness. Just as an image persists between frames, creating the illusion of continuous light, the mindeye suppresses the blur resulting from eye movement, and prolongs the fixed image until the next fixation. For a demonstration of this suppression, try to observe your own eye movement in a mirror. In addition, the blink which often

separates one eye-fix from another resembles the moment of darkness on the screen, and similarly, is usually not perceived.

When reading, the eye follows a mechanically linear pattern, at a fairly constant rate within any particular kind of writing. At each fixation, many words, and their groupings into phrases, are perceived simultaneously, just as many interrelated elements are perceived in each film frame. These fixes occur in a rhythm; when the eye stops reading, the pause which occurs differs fundamentally from a fixation. Stopping to ponder is as violent a halt to reading as stopping the projection of a film is to viewing. Since the writer has only minimal control over the pauses a reader makes, he must write as though a continuous reading occurs. Though, technically, it is easier to stop reading for a few moments than it is, under normal film-viewing circumstances, to stop the projector, the author begins to lose his control over the reader's responses whenever the reader pauses. Reflection while reading is analogous to viewing film with an editing machine -- an activity for which the artist makes little additional provision. While the mechanics of reading seem as rigidly determined as those of film, film conversely shares the celebrated freedom of imagination ascribed to print; while watching, the viewer speculates on possible developments, evaluates, and fantasizes, in an experience as multi-leveled as reading; in both media, the mental elaboration occurs

simultaneously with the inflow of stimuli. McLuhan regards film as "the final fulfillment of the great potential of typographic fragmentation,"¹⁰ and, as I have done, presents the viewing and reading experiences as analogs: "The reader in projecting words, as it were, has to follow the black and white sequences of stills that is typography, providing his own sound-track."¹¹

At its most basic, film utilizes a constant, simple syntax -- that of regular timed occurrence (twenty-four frames a second) within unvarying dimensions (the screen), with progressive inflection (modifications in image yielding, over many frames, movement). This rudimentary aspect of the medium is paralleled in print by orderly type which, in simple series, forms words. From frame to frame, persistence of percept yields a sense of smooth motion, while in literature, a persistence of concept from word to word allows the smooth mindeye rhythms involved in reading. The two kinds of persistence function identically; Bluestone is incorrect when he comments that in film, but not in language, subject and predicate are fused.¹² The first frame of a shot reveals subject, but not action; several subsequent frames, just like several subsequent words, are required to form a predicate by indicating the verbal motion.

When the response of the observer is considered, the usual distinction between film, as perceptual, and literature, as conceptual, becomes less important. Bluestone provides the traditional position when he contrasts two

types of "seeing", the percept of the visual image versus conceptual understanding and mental images.¹³ Conveniently, Bluestone also gives his own antithesis; concepts and images evoked by language and by non-verbal sense stimuli, he says, do not, in the end, differ. Both "become components of the total ensemble which is consciousness."¹⁴ Both film and print contact the reader through the visual sense; both are then subject to the identification, evaluation, generalization, and ordering which any incoming data receives. The perceptual aspect of print and the conceptual aspect of film must be recognized.

Hugh Kenner describes the commonplace, used by Joyce, that "sensory bequilements" lead, biologically and epistemologically, to conception.¹⁵ In a reductionistic manner, Locke also related sense and concept: "the relationship among thoughts is a simple transformation of the relationship among percepts."¹⁶ Both these statements, despite inadequacies, indicate the derivation of sense from senses. Similarly, the visionary mode, to which belong the theories of epiphany, revelation, involuntary memory, and symbolism, acknowledges the object, the perceptual, as a vehicle for meaning. Symbolist seers "read" objects, regarding them as signatures or words because of their latent content, their referential value. This philosophy, important to Joyce, invites emphasis on the conceptual nature of the film image, without denying the perceptual. In "Proteus", Stephen speaks of "thought through my eyes,"

while the objects visible on the strand are "signatures of all things I am here to read" (U 42).¹⁷ Concepts from the sensory data of film develop through the laws of montage, as will be studied later. Two statements, where trope and metaphor must be interpreted as conceptual, attest to this process:

Of the many literary terms that have been yoked to the film languages, the concepts of trope and metaphor are least alien, and these apply best to the montage effect.¹⁸

By selecting and combining, by comparing and contrasting, by linking disparate spatial entities, photographed images of "the deeply embedded detail" allow the film-maker, through editing, to achieve a uniquely cinematic equivalent of the literary trope.¹⁹

"Metaphor" may itself be the term best adapted for transfer between media, as it is our fundamental word for relationships which transcend normal categories. Describing a novel in terms of a film productively assimilates two realms, just as "the ship plows the water" assembles both water and land. As in consubstantiation, the two unite while remaining distinct.

Also contemporary with Joyce was the movement to redeem the perceptual aspect of language, both printed and spoken. Futurists, Dadaists, and Formalists experimented with non-conceptual language; as Victor Shklovsky said, "Perhaps generally a great part of the delight of poetry consists in pronunciation, in the independent dance of the organs of speech."²⁰ Concern for the "psychophysical effects" of both the sound and sight of language,²¹ divorced from logical content, accompanied the move by

Kandinsky towards equivalent "abstraction" in painting. Contrary to the label's implications of theory, absence, and conceptualization, "abstract" art utilized the most concrete presences possible, color and line, to be perceived directly. Parallel to the sound poems and free form paintings were experiments in typography by the Futurists, among others. Here, as in hieroglyphs, percept amplified, or even dominated concept, until, as Fenollosa describes reading Chinese, "we do not seem to be juggling mental counters, but to be watching things work out their own fate."²² Speaking evocatively, film can be regarded as a highly detailed, constantly changing hieroglyph, uniting, as the word "pictograph" suggests, both writing and image, concept and percept. Sherwood Anderson, writing in 1922, wished to regard language with the same double emphasis:

One works with words, and one would like words that have a taste on the lips, that have perfume to the nostrils, rattling words one can throw into a box and shake, making a sharp jingling sound, words that, when seen on the printed page, have a distinct arresting effect upon the eye, words that when they jump out from under the pen one may feel with the fingers, as one might caress the cheeks of his beloved.²³

Finnegans Wake is perhaps the most sustained experiment in the sensory possibilities of language, where eye and ear contribute equally to the understanding. The phrases often must be read aloud before the rhythms and dialect can make the visual fragments cohere, while the sight of the printed puns, with their compacted spellings, reveals the ambivalences contained in single sounds. Note that Bute's film

of Finnegans Wake, recognizing the visual nature of the language, used the original text in subtitles to support the soundtrack.

PART TWO

MONTAGE

Montage involves psychological laws of perception and information organization, and describes the incorporation of discrete, fragmentary, external stimuli into the continuous consciousness of an observer. Kierkegaard said that existence is a collision of opposites, irreconciled by logic, but "reconciled in me."¹ This same non-logical, unifying presence of an observing consciousness is apparent in a comment by William James: "What we hear when the thunder crashes is not thunder pure, but thunder-breaking-upon-silence-and-contrasting-with-it."²

Association theory shows that a bond often exists between certain percepts, words, or concepts. Some associations result from frequent contiguity, whereas others arise from cause and effect logic and resemblance, both of which create associations which need not have direct precedents in past experience. The ways in which associations are formed suggest that some implicit and discoverable affinity existed between the two elements involved, and suggest further that some elements have stronger affinities than others. Similar units, for example, have an affinity which is structural and which, according to the Gestaltists,

is again a property of the perceiver: "Similarity is not a concept in physical analysis. Objects can only be similar or dissimilar to one another in perception (and thought)."³ Or affinity can exist between two elements by the intercession of a median term; again the connection need not have been experienced before it can be recognized or created. Montage is a technique of releasing the energy potential between elements, thus exploiting the basic mental activity of association. As an example, the association of Hugh with lizards and snakes in Lowry's Under the Volcano results both from their contiguous presentation (association by mere proximity) and from mediary connotations of secrecy ("snake in the grass") and repulsiveness. After the original connection is achieved, subsequent appearances of the association, or motif, release and redirect the stored energy. In Mother, Pudovkin creates a symbolic association between a thawing river and a workers' uprising by proximity (contiguous shots) and appeal to mediating concepts such as "locked, still," then "moving, turbulent."

Montage appears to have two levels of operation: the transfer of meaning, both affective and logical, from moment to moment along a succession of stimuli, and the placing of scattered data into a comprehensive pattern of understanding. Features which free montage from a strict lineal sequence, by appeal to larger relationships and structures, include repetition (which automatically evokes material previous to the current sequence), similarity

(remote association, less explicit than repetition, but identical in effect), cause and effect (when distributed, as in a crime story, throughout the work), and considerations of proportion (the relative importance of the parts, as involved in an accumulating climax). The two levels of montage are apparent in Joyce's use of the television image as a metaphor describing Finnegans Wake:⁴ the television "bits", like Joyce's language units, "coagulate" into a single coherent picture when "projected onto the resolving screen of the interpreting mind,"⁵ while the completed pictures themselves become comprehensible in the context of all the other pictures comprising the Wake. If the total mosaic is considered, Finnegans Wake and Ulysses are to a large degree self-explanatory.

Much attention has been given to the interrelationship of the whole (the embracing configuration) and the parts which convey the whole. Pattern, as a sense of the whole, is what Wylie Sypher calls "a certain stillness that is a synoptic view of action."⁶ Eisenstein, with his own terms, distinguishes between the image and the chain of representations, or finely detailed plastic situations, which, when condensed, build the image. Montage, he says, consists of "a large, developing thematic movement"⁷ progressing through individual splices, that is, through specific concrete scenes that contribute to the theme. For example, the "ordered succession in the juxtaposition of details" in da Vinci's description of The Deluge⁸ all

contribute to an image of chaos, panic, and further, divine retribution. The image, or pattern, is "the generality, the synthesis of one's theme"⁹ and establishes the significance of each detail and, often, the attitude of the author to his material. Bergson deals with the same relationship of pattern ("the general plan," "the motionless design"¹⁰) and representation (the minute changes constituting flux), and identifies pattern as basically utilitarian:

The primal function of perception is precisely to grasp a series of elementary changes under the form of a quality or of a simple state, by a work of condensation . . . A man is so much the more a "man of action" as he can embrace in a glance a greater number of events.¹¹

Paul Valery has said that a poem is a "machine" for producing poetic feeling in a reader.¹² Also as a machine, a novel or film requires a plan perceivable to its audience in order to efficiently wield reactions. For example, the narrative movement from general to specific is a pattern shared by novel and film, in response to the observer's instincts of logic and coherence. Similarly, the establishing shot and initial narrative exposition perform the same structural function.

Often there is an over-emphasis on pattern, however. Like the Greek philosophy of Ideas, says Bergson, pattern is a "stable view taken of the instability of things."¹³ Pattern, or structure, implicates sculpture, as McLuhan points out,¹⁴ architecture, as Proust acknowledges for his novel, and geometry, as evidenced in the crosses, circles, and squares of Finnegans Wake and the "ace of

clubs" form in Claude Simon's French New Novel, The Flanders Road, where the soldiers pass a dead horse three times.¹⁵

The static configuration of the expanded metaphor and Sypher's insistence that film shots are simultaneous, reveal the same insufficiency as the comparisons with spatial and plastic arts -- all neglect the temporal, fluxing nature of the pattern's presentation. Proust achieves timelessness when, by involuntary memory, the essence of a past and a present moment are perceived as one. Thus past and present achieve a permanent, static relationship. But such a vision requires maturation, when the significance of a past event can be seen in perspective. Over 2,000 pages of Proust's novel portray, not the attainment of timelessness, but the necessary quest through time and change.

Both levels of montage, obviously, contribute to the work of art. Their interdependence is pointed out by Eliot: "the music of a word lies at the intersection between: the word's relationship to its immediate context and its relationship to all previous meanings -- its 'wealth of association.'"¹⁶ The director or novelist arranges his units to encourage, at controlled points, the formation of a pattern, as when additional clues flesh out a hypothesis in a detective story. Here, the pattern is manipulated temporally, forming what Eisenstein calls "the movement of the structure of the work."¹⁷ Such pattern forming, orchestrated by the artist, occurs without disrupting the forward impetus of the sequence, as opposed to the pauses a reader

may take to consider and elaborate the pattern. Static patterns have received some attention in this study, but my major concern lies with temporal presentation and with the specific contact points between units: words, sentences, paragraphs, episodes, and chapters for literature, and frames, shots, scenes, and sequences for film (no special correspondence is implied). At this, the "grassroots" level, I will consider the larger significances only as they affect the local transfer of meaning, and, for clarity, will use the word "montage" to refer only to the temporal level of operation.

Raymond Spottiswoode provides a useful definition of montage: montage is

in its effectual aspect, the production of a concept or sensation through the mutual impact of other concepts or sensations; and in its structural aspect, the juxtaposition of shots, series, and sequences in such a way as to produce this impact.¹⁸

Spottiswoode distinguished six kinds of montage, three of which have particular relevance to literature by their emphasis on concept:

Primary montage. Montage of the concepts derived from observing the contents of successive shots.

Implicational montage. Montage of the concepts derived from observing the sequences regarded as wholes, by way of a realization of the implications of these sequences.

Ideological montage. Montage resulting from the clash of a concept derived from some element in the film with a concept forming part of the observer's ideology.¹⁹

Implicational montage clearly belongs to the comprehensive pattern level of montage. Rod Whitaker separates editing, as

the ordering and enhancing of film elements, and montage, as the creation of content through juxtaposition, but the two are closely related. Even the simplest editing operation requires transfer and interpretation of content by mental processes shared with more complicated cuts.

The distinction between collage and montage is more significant. Seen as the opposite ends of a continuum, collage tends towards the spatial while montage tends towards the temporal. Collage in its basic sense refers to pictorial or sculptural art, and has two main aspects: static assembly in space, either in a plane or a three-dimensional cluster, and a predilection for found material. Such an assembly presents a determined total pattern, but permits a free form consideration of its parts; that is, the observer's eye may consider its component units in any order he wishes (though a good collage may encourage a certain, more effective sequence). Conversely, montage determines the movement of attention, but the total, assembled pattern is relatively free, the responsibility of the spectator (though good montage encourages a total pattern intended by the artist). Collage describes, in a more abstract sense, any established, comprehended pattern, and implies Being, while montage refers to emerging patterns, and hence, implies Becoming. The division is often problematical; for example, a single frame can be considered a collage within the montage series of frames, as the elements of composition utilize the whole frame simultaneously, establishing proportion and

configuration.

A unit in a series operates as collage if it calls attention to itself and thereby stops the movement of the sequence. For example, if I say "the seagle flies over the water," the mindeye halts its forward motion to consider the balance between "eagle" and "sea gull." Thus Finneogans Wake, with its portmanteau words, tends towards collage. As clusters of internal meanings, its word-units are more self-sufficient than Ulysses'. The regular lines of print in prose encourage montage, as no significant arrangement between the lines exists to tempt the mindeye from steady, sequential scanning. In poetry, however, the spacing of lines on the page creates visually important units, and in futurist typographical experiments, the constellations of print sabotage normal reading movements. Likewise, found material operates as montage if it preserves movement. Foreign phrases, for example, are documentary material if used by an author to replace a native translation; yet the incorporated material itself is a series of words using sequential syntax, requiring identical eyemind activity. In contrast, the music score reproduced in "Ithaca" (U 611) interrupts the text, and the mindeye must survey it before reading rhythms can resume. Photographs in a text have the same collage effect. If the author invents pictographs, the flow of reading is similarly altered. Just as a reader of "Ithaca" is tempted to try singing or playing the song, Sterne's line, "What could Dr. Slop do? -- he crossed

himself + -- Pugh! -- but the doctor, Sir, was a Papist,"²⁰ encourages the eye to follow the cross-lines and, in my case, resulted in an automatic arm response, up and across the chest. As a metamorphosed period (the "square round" egg mentioned shortly before), and as the dark screen at the end of a film, the black square ending "Ithaca" ■ supplants the words answering the final question, "Where?" (U 658). In short, the reading act operates as montage; units which are not words or normal prose aids to words, such as punctuation and regular lineation, tend towards collage.

Appropriate to the most obvious property of film, that of motion, montage theory analyses meaning in motion. Like the force which travels along a line of touching billiard balls when a moving ball collides with one end of the line, meaning transfers through the segments of film and print with the same properties of impetus, direction, contact, and interrelationship. A corollary to this image of dynamic meaning is the common notion of montage as a collision between shots, or as an explosion: "Montage depends for its effects on instantaneous successions of different spatial entities which are constantly exploding against each other."²¹ Mendilow's description of language parallels the comparison with the line of balls:

[Language is] a medium consisting of consecutive units constituting a forward-moving linear form of expression that is subject to the three characteristics of time -- transience, sequence, and irreversibility.²²

Bluestone refers to the same "forward-moving" impetus in

film, although, despite his statement, the connections mentioned do not rely solely on logic: "There must be a logical connection between the shots, a kind of visual momentum, or transference."²³ This is a paraphrase of Pudovkin's statement that a sequence of shots must express "a special logic that will be apparent only if each shot contain an impulse towards transference of the attention to the next."²⁴ Whitaker says that "a cut at the end of a shot projects its content forward,"²⁵ resulting in a cut-to rather than a cut-from. The cut can operate as a time transition, "then", or as a logical transfer, "therefore". The forward impetus of a shot, says Eisenstein, derives from "actual simultaneity, resulting from the impression derived from one strip being mentally superimposed over the following strip."²⁶

Film and the novel are both energy systems. Speaking in economic terms, the act of reading or viewing is an investment of energy which can be increased or diminished according to its treatment. Distractions (digressions, non sequiturs) and inappropriate rhythms, for example, deplete energy, or rather, force spectator energy out of phase with the novel or film, whereas climaxes and aesthetically successful moments are energizing, moments of vitality. The editing out of intervals, which montage achieves, manipulates the energy expenditure of the observer, saving him for selected moments. Pudovkin regarded the observer experience in these terms: "by elimination of the points of interval the director

endows the spectator with the energy preserved, he charges him."²⁷ Likewise, framing economizes attention. If a cutting rhythm is bad, that is, if it contradicts the energy state of the observer by being too fast or slow, the effect is "exhausting and . . . extinguishing."²⁸ Such an emphasis on audience behaviour leads to what Eisenstein calls a "dramaturgy of the visual film-form,"²⁹ referring not to any narrow comparison with theatre, but to a reconstruction of the movements of tension in dramatic situations. Montage, says Eisenstein, must involve the spectator as a creator in the assembly of fragments. Any practice which prevents assembly, by being too single or too complete, is non-dynamic; therefore "representations shot from a single set-up"³⁰ prohibit montage. This theory is repeated in McLuhan's concept of hot and cool; cool, being incomplete and evocative, invites participation, while hot excludes by being finished. In its etymology, "montage" displays its association with energetic activity. Related to "mountain", "montage" derives from "monter", "to go up, ascend."³¹ Pudovkin's emphasis on "constructive editing," in which shots are built out of a scene and not interpolated or inserted,³² qualifies the other original meaning, "to mount, put together."³³

Pathos, as an effect which forces the spectator out of himself and away from his ordinary condition, is an energy concept, referring to emotional movement overcoming inertia. Eisenstein links pathos and dialectics as two

aspects of montage structure. In a pathetic composition, "each [represented phenomenon] in relation to each other seems a transition from one intensity to another, from one 'dimension' to another."³⁴ As a result of the conflict of opposites, a leap into a synthesis occurs, one which is qualitatively different to, and is often itself opposite from, the previous situation.

A pathetic structure is one that compels us, echoing its movement, to re-live the moments of culmination and substantiation that are in the canon of all dialectical processes.³⁵

Culmination refers to the rising tension of the conflict, while substantiation is the expression in a new "dimension" of the synthesis. In Potemkin, the confrontation of the mass and the soldiers "leaps" to a montage sequence of a stone lion rising to his feet. Here, a change equivalent to that from prose to poetry has occurred. The transition to opposite qualities is most apparent in "Circe", where objective experiences continually initiate subjective fantasies, as will be discussed in detail later.

These changes, Eisenstein says, must be the maximum possible, for "the quantity of interval determines the pressure of the tension,"³⁶ and hence, the energy of a montage sequence depends on the conflicts and contrasts it contains. Eisenstein's theory of aggressive juxtaposition, where startling combinations of film shots release energy, resembles the surrealist aesthetic of the marvelous. In 1918, Reverdy stated that the most effective image is the most unexpected. In pursuit of surprise, Dali, Magritte,

Ernst, Tanquy, and others, created new objects by strange concretions of familiar ones, extending the earlier example provided by Lautréamont: "He is as handsome . . . as the fortuitous encounter on a dissecting table of a sewing machine and an umbrella."³⁷ In film editing, juxtaposition is referred to by several terms. Cutting volume measures the difference between shots; "loud" cuts unite "saliently different compositions,"³⁸ where such elements as locales, color accents, and histrionic moods may clash. A jump cut, or forced logic cut, instantly changes space, time, or character attitudes; the relationship of the new shot to the old must be deduced. For example, in Strick's adaptation of Ulysses, the pub scene with the Citizen cuts from calm talk to the middle of Bloom's heated defence of his race. The contrast both intensifies the dispute and clarifies character attitudes which affected, less overtly, the previous scene. In Whitaker's words, jump cuts within a scene yield "high visual excitement."³⁹ Hard and soft cuts, he says, refer to eye movements, whether guided between shots smoothly or with disruption.⁴⁰ The continual changes of stylistic smoothness in Ulysses tend towards the same effect. Compare the soft progression of Bloom's reverie with the hard agitation of his physical hunger:

A warm human plumpness settled down on his brain. His brain yielded. Perfume of embraces all him assailed. With hungered flesh obscurely, he mutely craved to adore.

Duke street. Here we are. Must eat. The Burton. Feel better then. (U 168)

Diction can be hard, or loud, also. Obscenity, and foreign,

inappropriate, or esoteric words may intentionally roughen the movement of a passage.

Persistence between shots is called continuity. Paradoxically, alterations in meaning depend on the preservation of meaning as it transfers along the segment sequence. In association theory, a series of words or images may be dominated by a "supraordinate concept," which links the series without its own explicit appearance. Like Moholy-Nagy's "visual axis,"⁴¹ a predominate color value which will unify a sequence of color changes in film, the supraordinate concept is a constant which coordinates several shots or word units. When the viewer supplies action merely suggested on the screen, as in Pudovkin's example of shots before and after a man falling out of a window, the strength of the urge to "make sense," by finding the supraordinate link, is demonstrated. A movement of emotion may unite a sequence, creating, in Eisenstein's words, a "compositional foundation,"⁴² or "fundamental movement,"⁴³ to which all units contribute. The lyrical shots of mourning in Potemkin demonstrate this unity of feeling. A title often acts as a suggestion for the supraordinate concept and persists throughout the presentation, predisposing the observer towards certain emphases and interpretations. For example, "The Plumed Serpent" alerts the reader to a steady construction of the symbol throughout the novel. In Monty Python's And Now For Something Completely Different, the observer strongly reinterprets a sequence of miscellaneous

stock shots (a tower rising, a jet refueling in mid-air, a torpedo being launched, fireworks, the same tower collapsing) as a comic portrayal of copulation, solely by the supra-ordinate concept suggested in the previous scene. Eisenstein likewise uses predisposition creatively. To achieve "intellectual dynamization" in October, he presented, first, a statue of a recognizable god, then followed it with a series of idols, successively more barbaric. If the denotation, "God", is maintained through the series, the observer's original, normal image of God is challenged.⁴⁴ A montage sequence in Beautiful Losers displays a similar use of impetus, establishing a supraordinate concept and then using its momentum for effect:

--I tortured a raccoon. Pray for me.
 --I believe in herbs. Pray for me.
 --I got the orange out of a scab. Pray for me.
 --I prayed for a famine lesson. Pray for me.
 --I dirtied on my beads. Pray for me.
 --I'm 84. Pray for me.⁴⁵

All are recognizable sins, until the last. When I read this, I found myself, by inertia, uncomfortably interpreting age as sin, while the sudden conflict with my conditioned expectation created a new, poignant quality, in exact demonstration of the pathetic structure described earlier. A work like Finnegans Wake, which experiments with minute, complex relationships between words, myths, and concepts, often deals directly with supraordinate bonds. "Anger" assimilates both "fuming" and "furious", but the word generalizes, as do "sin", "God", and "copulation" in the

previous examples. Lewis Carroll suggested a more precise supraordinate language: "frumious" manifests the union while preserving the component parts.⁴⁶ Thus, in the Wake, "mutter" expresses the affinity between "mother" and "Mutt", Egyptian goddess of fertility.⁴⁷

Continuity is a "compositional spine along which must move the development of the action,"⁴⁸ and requires more than supraordinate unity. Eisenstein speaks of "clamping" shots together by repeated details and by conoruent forms which "amortize" an otherwise too abrupt cut.⁴⁹ This anaesthetic effect contrasts with the energizing results of aggressive juxtaposition; together, both help control the energy flow of a sequence. Cause and effect cuts and match-action cuts where spatial flow, time sequence, or location is preserved and deduced by the audience from visual clues, are cuts clamped by logic. However, the constant between shots need not be conceptual alone. Motion often acts as the link between shots, where the smooth guiding of the observer's eye and attention continues without dislocation over several cuts. Here the motion appeals to more rudimentary perceptual processes than, say, an ironic cut, for a cut on motion is an eye dance not requiring the conceptual identification of contradictions.

As in music, the separate units of a montage series must follow each other in a rhythm and pace which both acknowledges the body rhythms of the observer and creates the sense of a coherent, ongoing phrase. Even the most

fundamental coherency, that between frame and frame, results from a rhythm of light and dark which is humanly, biologically adjusted to the capacity of the observer's eye. If the darkness between frames lasts too long, visual impetus, and hence motion, is stopped, as in the fragmented views caused by a stroboscope. By the same principle, if too long an interval separates the description of a scene in a novel, and the action occurring within the scene, the persistence of concept can be broken. Or consider the case of the over-long sentence, where grammatical relationships are extended beyond their area of influence. Much of the problem of reading an unfamiliar language is the need to suspend sentence elements beyond their natural duration while new units are deciphered. Conversely, when natural intervals are diminished, as in fast action sequences, the result startles. A sudden denial of an expected rhythm likewise has effect; Eisenstein quotes Isaac Babel, saying "there is no iron that can enter the human heart with such stupefying effect as a period, placed at the right moment."⁵⁰

Syncopation, a rhythmic technique which Sypher sees as a jazz-like element of montage,⁵¹ requires a ground rhythm upon which to work variations. In poetry, the metrics provide such a ground. By enjambement, the sense of one line or verse is completed in the next, "so that closely related words fall in different lines"⁵² Sound film can syncopate its visual against its audio-track, which provides a traditional, musical rhythm. Silent film relies on the cut

as its metric beat. The continuing of an action over the "beat" of the cut, as occurs in cuts on motion, constitutes visual, silent syncopation. This enjambement can be emphasized by a change of locale, as when a match struck in the city lights a cigarette in the woods, beginning a new scene, or it can be used to hide the "beat", as in most Hollywood continuity editing. In prose, syncopation is still possible without a rigid metrical ground. Using impetus, or what Bergson calls "the fortunate inertia of our perception,"⁵³ the novelist can establish a rhythm and then work variations. This occurs in Joyce's sentence, "God becomes man becomes fish becomes barnacle goose becomes featherbed mountain" (U 55). "Barnacle" and "featherbed", adjectival substantives, invade, but don't destroy, the rhythmic unit established by "becomes". Joyce, in particular, utilizes the rhythmic expectations of clichéd phrases as a metrical ground. For example, "lots of fun at Finnegans Wake" is used by Joyce as a metric unit comparable to iambic pentameter, or any other standardized metric form: "Fuddling fun for Fullacan's sake!"⁵⁴

Metrics alone do not determine rhythm, however.

"In rhythmic montage it is movement within the frame that impels the montage movement from frame to frame."⁵⁵ For both novel and film, the content, as well as the absolute lengths of the units, creates a continuity of rhythm along a series of shots. This is evident especially in the "Meeting the Squadron" sequence of Potemkin; here, the pace of the

cutting and incessant motion within the shots combine in a smooth, strong rhythm. In Bluestone's words, "the transience of the shot falls away before the sweeping permanence of its motion."⁵⁶ Eisenstein also relates rhythm to the emotions and concepts created by juxtaposition, suggesting that, in intellectual montage, an intellectual rhythm is created: "Degree of incongruence [between shots, frames] determines intensity of impression, and determines that tension which becomes the real element of authentic rhythm."⁵⁷

As with the other aspects of montage, rhythm has a psycho-biological basis. Pudovkin points out the relationship while speaking of a car accident sequence which uses "a rapid, almost convulsive rhythm of picture alternation, analogous to the panic glance, thrown this way and that, of an observer mastered by horror."⁵⁸ There is a homeostasis of rhythm, a biologically appropriate pace which alters according to emotional state. For the cutting rhythm to be effective, the shot must last only as long as the mindeye requires to satisfy its emotional and intellectual demands; if slower or faster, the pace becomes a "disturbed rhythm"⁵⁹ and creates a sense of duration. Duration requires an evaluation of time passed, and hence, a calculating observer. The rhythm of the observer and the rhythm of the observed have separated, the one being used to measure the other. A failure of effect results.

As a consequence of continuity and transfer (impetus), each segment receives much of its meaning from

its context. Without motion, organized relationships between units are not relevant, as McLuhan indicates when he calls photography "a form of statement without syntax."⁶⁰ With motion, Moholy-Nagy perceives, film produces "the beginning of a new philosophy of potent but previously hidden relationships."⁶¹ Thus, a shot of a fearful face can be joined to any shot of a fearful cause, in a demonstration of the interchangeability of experience. Joyce's use of mythic and historic parallels reveals relationships in much the same way that shots from separated times and places can be united in film to suggest a single, new time and place. These artistic practices reflect, perhaps not by coincidence, the emphasis on relationship in science and philosophy at the time. Whitehead, for example, said that "independent existence" does not occur, that there are no isolated instants of time.⁶² Viewed functionally, the word or shot as tool depends on the job to be done: "stone" is a noun, adjective, or verb according to its environment. The amount of motion a writer or director has added to his material can be tested by lifting his symbols or story elements out of context. If the significance remains the same without context, if the image is self-sufficient, then that material is static. Griffith realized early in the history of film that, for shots to have drama and forward momentum, they must be incomplete.

References to direction ("forward momentum") suggest the importance of order to montage. Despite its

limitations, the finite state Markov process described by Chomsky reveals the successive effects of meaning in motion:

In producing a sentence, the speaker begins in the initial state, produces the first word of the sentence, thereby switching into a second state which limits the choice of the second word, etc. Each state through which he passes represents the grammatical restrictions that limit the choice of the next word at this point in the utterance.⁶³

The same process applies, also within limits, to mental associations. E.S. Robinson states that "whenever an associative connection is so established that an activity, A, becomes capable of instigating an activity, B, activities other than A also undergo an increase or decrease in their capacity to instigate B."⁶⁴ Here, in terms of emotional response to a stimulus, say, the restrictions accompanying each "state" have broadened. This phenomenon is apparent in horror films; once the first shock is accomplished, the susceptibility to shock -- from any source -- increases. To illustrate the importance of order: a film shot of a cottage, then of a man reading, means "a man inside the cottage reading," but if the same shot of the man reading precedes the cottage, then the pair means "a man reading about a cottage."⁶⁵ Given this progressive channelling of possible meaning, the order of elements in a film and a novel becomes a major concern of the creator, and his final arrangement takes account of numerous movements in meaning which would be destroyed if the order is changed. Thus, the effectiveness of the montage in Ulysses, for example, is diminished if the work is read out of sequence, though

analysis, in breaking the rhythm of reading, may also, for a purpose, break the order. While Ulysses utilizes a highly determined order, with resulting close observance of montage principles, Finnegans Wake exploits the potential of indeterminate, or distorted orders. To do so, Joyce has made the units of the Wake -- words, phrases -- more involuted and self-sufficient than units in Ulysses. Thus they can be read in multiple orders, not only as they appear sequentially on the page.

A montage film sequence necessarily involves a multiple point of view. Each cut instantly changes the location of the eye, often to vastly different times and places. The constant accretion of views differs qualitatively from normal human observing and from the "well-placed observer" in a theatre audience. The Superior Eye created by film montage resembles an omnipresent narrator in a novel, who is able to report events and details without justifying how he, as an observer, was able to see them. At times, an author and a director, via his camera, may coincide with the view of a character, becoming unreliable and subjective; at other times, the view is impersonal and external. When the author does not attribute his viewpoint to a character, and yet a viewing position is implied, a critic is tempted to speak of a camera, as Paul Deane does for "The Dead": "The 'camera' in effect shoots over her shoulder: 'In fact right behind her Gabriel could be seen piloting Freddy Malins across the landino.'"⁶⁶ However, talking of a camera in a

literary work is generally of little value, unless the specific location of the narrator is an important element of the story, as it is, for example, in Robbe-Grillet's Jealousy. The possibilities for a composite perspective in film were recognized only after years of filming single occurrences from a single vantage point. Rudimentary experiments with multiple viewpoints date from Meliès' film, Cinderella, in 1899, when twenty different scenes, all single shots in themselves, were joined together. The shifting vantage point here did nothing more than imitate the shifts which chapters and scenes accomplished in literature. The Superior, or multiple Eye did not develop until views were changed within a time and place while preserving a sense of continuity. Joyce exemplifies the equivalent development in literature. Montaged viewpoints within a scene are found, for example, in the continual shift between inner monologue and external description while Bloom moves through Dublin, or in the multiple treatment of continuing events in "Cyclops", which, as in cubist assassination of an object, presents at least three "planes" or points of view: objective description, evaluation and elaboration by an unreliable narrator, and mocking or ironic passages derived from Joyce's viewpoint, but assuming different styles. Since point of view involves, besides the identity and position of an observer, his quality of seeing, the mixture of styles -- legal, journalistic, archaic -- constitute multiple changes in viewpoint

also. Whether film substantially influenced Joyce's method is problematical; both, however, made the same discovery that events and objects could be divided into numerous interacting units, each with a deliberate change in view-point.

PART THREE

JOYCE AND FILM

The proximity of Joyce to film is seldom explicitly visible in his works, except, predictably, in the compendious Finnegans Wake. Aside from several, more minor, filmic aspects which I will infer from Ulysses, the main interface is threefold: Joyce's interest in shadows in Finnegans Wake, which equates the film viewing situation with the Platonic Cave, and, in Ulysses, his use of montage and stream of consciousness techniques. Unfortunately, except for brief asides, the Wake is beyond the scope of this study. Joyce's experiments in montage will receive my major attention, but first a survey of other filmic aspects is in order.

As an immense Dublin newspaper for June 16, 1904, Ulysses resembles a documentary film or travelogue in its detailed realism and panoramic cross-sections.

McLuhan has pointed out the kinship:

The realistic novel, that arose with the newspaper form of communal cross-section and human-interest coverage in the eighteenth century, was a complete anticipation of film form. Even the poets took up the same panoramic style, with human interest vignettes and close-ups as variant.¹

Indeed, one of the two men Joyce named as capable of filming Ulysses was Walter Ruttmann, director of documentary

and abstract films. Ruttmann had filmed Berlin, the Symphony of a Great City in 1927 as a dawn-to-midnight portrait of a city. Joyce's familiarity with travelogues is apparent in Finnegans Wake; when HCE takes his wife to the cinema, some of the language is in "the manner of the commentators to the 'Travelogues' popular between the wars."² Whitaker suggests obliquely that documentary films before the Second World War compared with abstract films in their advanced use of the film language; any demonstrated interest by Joyce in documentary film could then place him in contact with the film avant-garde.

Two aesthetic principles derived from the Portrait have filmic applications relevant to Ulysses, that of the impersonal artist and of improper, or kinetic art. David Hayman, in Ulysses: The Mechanics of Meaning, traces "the evolution of a nameless creative persona or 'arranger',"³ whom I would call "director" or "editor". The narrator, with notable exceptions, is present, not in a personal, discursive capacity as Marcel is for Remembrance of Things Past, but as a hidden controller of style, order, and selection of material. Even in "Cyclops", where a narrator is most overt, the gigantic passages cannot be attributed to his voice. Joyce's performance here resembles exactly a director's, who can establish, by camera angles, choice of characters, editing decisions, and such, an unmistakable tone or an attitude to his material without himself appearing or speaking. In "Circe", the mastermind, or

embracing intelligence, or impersonal artist-god who is able to unite fantasies from two different minds into one dream, is the silent director who arranges the fragments and assures continuity. Frequently in Ulysses, analogies and events occur which cannot be attributed to any one of the characters whose thoughts and observations are recorded; at these points, the director's hand is most apparent. Compare, for example, the psychological flashback of Bloom in "Lestrygonians", recalling his Howth Hill tryst with Molly (U 176), and the directorial, narrative flashback between "Proteus" and "Calypso". In a similar work, The Waste Land, wherever Tiresias seems an inadequate source for what is said, the man who shores up the fragments is Eliot, the arranger, the director.

Joyce's early rejection of film as improper art is apparent in the following quote sequence:⁴

1. Pornographic and cinematographic images act like those stimuli which produce a reflex action of the nerves through channels which are independent of aesthetic perception. (Trieste notebook)⁵

2. The feelings excited by improper art are kinetic, desire or loathing . . . The arts which excite them, pornographic or didactic, are therefore improper arts. The aesthetic emotion . . . is therefore static. The mind is arrested and raised above desire and loathing. (Portrait)⁶

3. Our flesh shrinks from what it dreads and responds to the stimulus of what it desires by a purely reflex action of the nervous system. (Portrait)⁷ Compare 1.

However, Joyce reconsidered his aesthetic decision by the time of Finnegans Wake, as Clive Hart relates:

[To create a generalized consciousness, Joyce] had to abandon static art and come full circle back to kinesis;

Stephen was obsessed with the problem of how to capture a "still" from the motion-picture of life, whereas the later Joyce wanted to keep the camera of his "allnight newsreel"⁸ turning with hardly a pause for meditation; he even went to the length of joining both ends of the film.⁹

Ulysses, written in between, presents an intermediate attitude to film, neither imitative nor independent.

Joyce has assembled Ulysses from numerous sources -- fragments from his own past, foreign languages, previous literature, Dublin facts, science, etc. Though Bloom, Stephen, and Molly are created accretions, Joyce must convey a sense of ongoing life, and particularly, ongoing mental life. In "Lestrygonians", the attempt is most visible and successful; after Bloom's absence in the privy, we return to his thought in medias res: "Something green it would have to be: spinach say" (U 179). Bloom's mind, and any mind, is the director of a mental film, called consciousness, and is constantly choosing among the overload of sensory data and thoughts which constitute the daily rushes. Joyce creates the appearance that he has incorporated portions of the completed film "uncut", as it were, into his novel. In confronting the problems of recording a character's consciousness, Joyce discovered techniques which he used throughout his novel, making it a macrocosmic stream of consciousness, that of Joyce himself. Though composed piecemeal, it is to be read, I submit, in sequence, as an ongoing mental process. This aspect of Ulysses becomes more overt in Finnegans Wake, where seventeen years of writing and revision are to be read as

one continuous dream.

Film and consciousness intersect in three main areas of interest: film as sensory flux, as epiphany, and as metaphor or analog of mental process. The common opinion of film as external sensory experience can be found in Proust criticism as "the cinematic film of the flux of the senses" displayed on the outer surface of the soul, opposed dialectically to the inner light of Being.¹⁰ With this position, the praxinoscope wheel, a forerunner of the movie projector, illustrates perfectly the revolving lights of external experience which Dorothy Richardson rejects as viciously circular and illusory. Compare the praxinoscope with the fluxing walls of Marcel's bedroom, moving around him in a circle. However, Proust provides an alternative view of film. With the magic lantern, he introduces the idea of subjective projection onto the external world, with the external object a screen necessary for the displaying of mental, subjective sight. This metaphor posits the apparently external, sensory images as the extension of a source, the mental film, projected outwards by the inner light of Being (the light bulb). A person continues to see subjectively until his inner source of light is extinguished in death and the theatre darkens.

The mental film which is projected subjectively must originate somewhere. On a crass level, the images of objects become "photographed", and hence become part of our mental vocabulary (or stock library). This is only a

reworking of Locke's statement that all knowledge comes to us through our senses. However, the visionary writers have dealt with a more sophisticated, but inherently filmic, process. Proust spoke of strong impressions piercing through the normal subjective veil between the mind and externals; these, once "exposed", lie developing slowly in the mind, until a clear photograph emerges and plays its part in subsequent projection. This development, though temporal, is not equivalent to film motion, as it merely makes progressively visible a fixed image, and is not continuously perceived by the mind. The photographed image develops without conscious attention: "it remains dipped in the necessary solution; when we return home, we find the plate developed and perfectly clear."¹¹ Proust used the analog of a static photograph because he was elaborating on the original, pre-movie, magic-lantern theme. Joyce likewise began with epiphanies as static imprints, or snapshots, but later extended them as motion pictures; as Hart points out, the epiphanies in Stephen Hero stop the narrative, while in Finnegans Wake, they are "more streamlined and supple . . . and always lead the reader on to further variations and relationships."¹² Proust and the early Joyce differed in one respect: the epiphany was an instantaneous perception while Proust's impression required time to clarify. Both however involved an awareness of structure. As an artifact, Proust's photograph captured in detail the forms and interrelationships of a

particular situation. This particular instance he can use as a source for the general, philosophical laws towards which his novel progresses; as such, the photograph performs the same role as the mental construct Swann uses to preserve the structure, and hence the essence, of Vinteuil's phrase. With epiphanies, the perception of internal relationships, or structure, achieves similar importance, being one of the two qualities yielding claritas.

Film is a fortuitous, exact mimesis of mental process in many respects. The division of thought by William James into substantive and transitive parts suggests the stasis and motion of film frames, and the forces of tendency and association, determined by "innumerable actual and latent ideas,"¹³ relate closely to the complex of factors involved in montage, including the "direction of thought" (James' term) provided by the "director". Cuts demonstrate readily "a feeling of and, a feeling of if, a feeling of but, and a feeling of by,"¹⁴ exactly as James describes mental tendency. The connection between memory and visual images is evident; Proust refers to "a face which I have many times since projected upon the cloud of the past."¹⁵ The continuous present tense of film, and even the manner in which the present is qualified by associations with preceding material and anticipations of action to follow, imitates the immediacy and present past-futureness of thought, as described by Bergson. In a more extended analysis, even the eyes send discontinuous

neural impulses (or "frames"), which, by persistence of mental reception equivalent to visual persistence, give the illusion of a continuous message and hence, continuous sight. In short, film acts much like Lawrence's "book alive," where the imitation of mental process is so exact and visible that any error or imbalance is immediately apparent. If, in editing, a psychological law of montage is broken, the "bad cut" obtrudes.

But film is not thought, despite the similarities. It always comprises less than the total consciousness of its viewer, and is basically a machine which can be used to orchestrate, with precision, those larger thoughts of the observer. In this, a parallel with the literary stream of consciousness technique is evident. Criticism of the technique usually refers to its simulated nature. Since words are "discrete, bounded units,"¹⁶ and since print is linear, the written language cannot, critics say, authentically record thought, its images and multi-dimensionality. This position ignores the multiplicity possible by puns and allusions, and more basically, disregards stream of consciousness writing as a tool. The record itself is no more than a sequential system of stimuli to direct, in a sophisticated manner, the thoughts of the observer. The authentic stream of consciousness is not on the page, but in the reader's mind. Bergson's statement, "pure duration . . . excludes all idea of juxtaposition,"¹⁷ refers to the transformation which

montage accomplishes, ingesting external, segmented fragments into the fluid thoughts of the observer. Percept and concept retention, on which both film and literature depend, can be regarded in Bergson's terms as examples of the past in the present, producing continuity and flux. Both the literary stream of consciousness technique and film are artificial vehicles for mental process; both attempt to satisfy the demands of the same observer psychology, and hence, rely on identical principles. Stanislaus Joyce identified the resemblance early, speaking of his brother's "cinematographic psychological analysis" in 1924,¹⁸ but did not elaborate. McLuhan compared film and stream of consciousness on their ability, by mechanical means, to "provide a deeply desired release from the mechanical world of increasing standardization and uniformity."¹⁹ Both have a new capacity for fantasy and "unique personal experience,"²⁰ he said, as demonstrated fully by the characterization of Bloom and the mechanical ballet of Chaplin. Because both depend on Gutenberg-type segments, arranged in assembly-line sequence, McLuhan concludes that:

The stream of consciousness is really managed by the transfer of film technique to the printed page, where in a deep sense it really originated.²¹

Montage

Joyce used montage principles continually, not normally in conscious imitation or exploitation of film, but

as a necessary response to the complex and fragmentary nature of his raw material. As an eclectic writer, and one who inserted numerous galley additions as an indispensable stage in composition, Joyce was naturally interested in all the principles which govern the coherence of fragments. To manipulate, experimentally, the reading experience of his audience, he utilized the insights into presentation and observer psychology which montage principles formulate, while, with his emphasis on the subjective experiences of his characters, he recognized the importance of montage in mental processes.

Joyce's concern with montage is apparent in Budgen's account of a conversation:

"You have been seeking the mot juste?" I said. "No," said Joyce. "I have the words already. What I am seeking is the perfect order of words in the sentence. There is an order in every way appropriate. I think I have it."²²

Order, a basic aspect of montage, receives exhaustive treatment in the rhetorical figures of "Aeolus", which experiments with varying arrangements of phrases and words, as in the following explicit example:

Grossbooted draymen rolled barrels dullthudding out of Prince's stores and bumped them up on the brewery float. On the brewery float bumped dullthudding barrels rolled by grossbooted draymen out of Prince's stores. (U 118)

The two sentences differ in emphasized subject and location. The first stresses the draymen, and hence, their action and their route; the second establishes the float as the main location, while the draymen are subordinated to the barrels. The "and" is deleted in response to the subordination caused

by reordering the phrases. In "Hades", information about Bloom is presented in a series of vignettes, arranged symmetrically in two groups of three, all of equivalent length. The six scenes begin with Cunningham and Power talking of Bloom's father (U 103), then the center of attention follows Power's glance towards Bloom, and the second short scene, with Bloom and Kernan, follows (U 103). In the third scene, Ned Lambert asks Simon for a donation (U 104). Simon's noncommittal answer contrasts with Bloom's generous contribution. After a break for the chapel scene, the sequence of vignettes resumes, in reverse order. Now Power, member of the first scene, speaks with Simon (U 106). Again, with his visible sentiment, Simon contrasts with Bloom's introversion. Corny Kelleher then steps aside, allowing the talkers to pass by, and thus acts as a continuity link to the next scene, exactly as Power's glance had done. Bloom, in the seventh scene, is still with Kernan (U 107). The last vignette returns to explicit comments on Bloom, this time regarding his wife; Ned Lambert, member of the corresponding third scene, talks with a new partner, Menton (U 108). By the order of these scenes, Bloom's social isolation is expressed. Surrounded by regroupings of friends after chapel, Bloom remains with Kernan, a social inferior who has been mocked in the carriage. Objective, extroverted scenes frame the two subjective, introverted interior monologues which occupy a large part of Bloom's two scenes with Kernan. Bloom's social limbo is expressed structurally

by his unchanged central position in the two series of vignettes.

Order serves other functions for Joyce. To reproduce the sense of a private consciousness, and yet to be ultimately understandable, Joyce carefully controls the order of presentation in his successive revealing of a character. Thus an early reference to Rudy's death appears authentic as an intimate thought -- "Then getting it ready. Laying it out. Molly and Mrs Fleming making the bed." (U 89) -- and yet becomes intelligible when his death is later made explicit: "If little Rudy had lived" (U 90).²³ From the stylistic importance of order in Ulysses, order acquires philosophical significance in Finnegans Wake, serving as the principle which distinguishes the dream and waking worlds, and which organizes, as Hayman elaborates, the "crisscrosscomplimentary people" of the Wake.²⁴ "Yet is no body present here which was not there before," says the Wake.²⁵ "Only is order othered. Nought is nulled." In Ulysses, order has a philosophical application also, but its use is less extensive. The Black Mass in "Circe" establishes reversed order as destructive or diabolical, just as pralaya is the destructive reverse of manvantara, where the night of the cosmos, its dissolution, is symbolized as a breath in rather than a breath out. Thus god reversed becomes dog. Dogs are associated with death through dogsbody in "Proteus", dead Athos (also antithetical to God: "a-theos"²⁶), and Dignam's appearance as a dog in "Circe". Reversed order,

which "dog" typifies, also associates with death, as demonstrated explicitly in "Aeolus" by Bloom's view of the obituary notice: "mangiD kcirtaP" (U 124).

Other elements of montage are readily apparent in Ulysses. In broad outline, Ulysses displays a classic example of parallel editing, used in film as early as Porter's The Great Train Robbery (1903). The narrative switches between two centers of interest, Bloom and Stephen, converging on a dramatic union. Like the maiden on the tracks, Stephen is rescued by mock heroics from the gutter. Montage is seen again with the copulating flies in "Lestryoonians", which appear immediately before and after Bloom's memories of Howth Hill: "Stuck on the pane two flies buzzed, stuck" (U 175). By suggesting both the current sexual activity of Molly and Boylan, and, because of his impotence, Bloom's degradation in sexual matters, the flies establish a context which contrasts with Bloom's joyful and passionate past. In "Hades", context again qualifies Bloom's thoughts. Bloom wishes Rudy had grown (U 90) directly after Simon, an embittered father, speaks of the possible ruining of his son, Stephen. Bloom, with his idyllic plans ("Make him independent. Learn German too." U 90) seems naive, unconscious that he could have been a victim of a son's rebellion. In another example, Goldberg says that the song, "The Pauper's Drive," in "Hades", acts "as a refrain whose meaning is explored in the different contexts of experience brought together by Bloom."²⁷

Sultan is more specific. "Rattle his bones. Over the stones. Only a pauper. Nobody owns" (U 98) occurs, he says, first in the context of seeing a child's coffin, and refers to Rudy. When "nobody owns" recurs, after mention of Virag's death, Bloom is thinking of himself, left alone after his father's death.²⁸ The next refrain, "The carriage rattled swiftly along Blessington street. Over the stones" (U 99), returns the context to Bloom in the present and completes Bloom's identification with Rudy. Since his son's death both destroyed his heir and his sexual potency, he, in effect, died with his son. Context also encourages the equation of incurable patients and livestock about to be slaughtered. In contiguous passages, the certain death of both is mentioned and Bloom proposes, in close succession, a tram to carry the animals and a funeral tram to carry people to the graveyard (U 100). The connection between corpses and food, here suggested by juxtaposition, is later made explicit.

Contiguity operates frequently. Sultan points out that the hangman's letter in "Cyclops" is read just as Bloom enters Barney Kiernan's, as an intimation of later developments.²⁹ Bloom enters again immediately after Martin Cunningham's toast has been amplified to evoke Abraham, who had welcomed angels:

and [the celebrant] prayed that God might bless that house as he had blessed the house of Abraham and Isaac and Jacob and make the angels of His light to inhabit therein. (U 338)

Bloom's entry illustrates the prayer; by contiguity,

Bloom becomes an "angel of His light," while his later expulsion damns the house which rejected him.³⁰ Again in "Hades", the discomfort which the soap causes for Bloom is given a larger significance by contiguous sentences. Bloom wishes to shift the soap, but must "Wait for an opportunity" (U 89). The next line, "All waited," connects Bloom's private tension with the awkward silence in the carriage. The soap, as an index of Bloom's social discomfort, is not moved until Bloom leaves the carriage. With the hard, external circumstances of both soap and social contact removed, Bloom is freed for increasingly complex and uninterrupted introverted thoughts.

Joyce often uses transfer points, where an element from one context introduces a new context, continuing into it with an altered significance. Most noticeable are the pronouns, such as "he", "she", "it", which are nexus words, supporting multiple correspondences by varying referents. Thus the pronoun in "rattle his bones" impacts references to Bloom, Virag, and Rudy. Puns also can act as transfer points, deflecting meaning in motion into new, added meanings. Joe Hynes, in "Cyclops", transfers talk of tea into talk of alcohol by a deft pun: "Are you a strict t.t.? says Joe" (U 291). Mr. Power's wet eyes in "Hades" persist from his "choked laugh" (U 96), and make ironic the sudden change of context to sentiment ("Poor Paddy" U 97). Here the continued element comments on the new context, whereas often the transfer serves mainly to preserve continuity.

In the Portrait, Joyce uses the technique in an undeveloped, imperfect form:

All the people. Welcome home, Stephen! Noises of welcome. His mother kissed him. Was that right? His father was a marshal now: higher than a magistrate. Welcome home, Stephen!

Noises . . .

There was a noise of curtainrings running back along the rods, of water being splashed in the basins. There was a noise of rising and dressing and washing in the dormitory . . .³¹

The inserted word, "noises", connects the two scenes as a signal, a stage direction, which has no other function than emphasizing the transfer on sound, already apparent by repetition. A mature montage style dispenses with grammatical and rhetorical devices to introduce new units. The signal to the reader, "he thought . . . ;" is deleted from Ulysses, being as unnecessary as titles in a silent film announcing, "he moved." Introductions like "In a dream, silently, she had come to him" (U 16) are vestigial from the Portrait, where they were more cumbersome: "He could scarcely recognize as his his own thoughts, and repeated slowly to himself . . ." ³² Eliminating these 19th-century apologies, as Friedman calls them, ³³ enables more intense juxtapositions and rhythms.

The multiple points of view which montage encourages is deliberated explicitly by Bloom under the name of "parallax". Parallax is the displacement of an object when seen from two points of view not on a straight line. The displacement may result between two simultaneous observers, or between the same observer at two different

times, if his position changes or the observed object moves. Bloom begins to think about parallax in

"Lestrygonians":

Fascinating little book that is of sir Robert Ball's. Parallax. I never exactly understood. There's a priest. Could ask him. Par it's Greek: parallel, parallax. (U 153)

Derived from a Greek word meaning "to change," parallax measures the results of the slow changes on which Bloom meditates. Between past and present, between "Me. And me now" (U 176), Bloom perceives a large displacement towards unhappy circumstances, as, for instance, his wife's adultery. The montage nature of the comparison is most evident in the Howth Hill memory already discussed. Bloom also reflects on parallax resulting from co-existing points of view. He compares his perceptions with those of the blind boy (U 181), and in "Calypso", considers a cat's-eye view: "Wonder what I look like to her. Height of a tower? No, she can jump me" (U 57).

Joyce demonstrates the parallax between narrative points of view when the narrative leaves Bloom's consciousness in Davy Byrne's pub and reports external events and conversations while Bloom is absent (U 176-79). The difference in style, as well as the direct comments about Bloom allows the reader two vantages on a common spectacle, Bloom himself, from inside his mind and outside. With parallax, the two or more observing positions, whether separated in time or space, are united by a common spectacle, yet remain distinct by the unique view each observer has of

it. Thus Virginia Woolf uses a sky-writing plane in Mrs. Dalloway to unite and contrast numerous observers, including Clarissa and Septimus, two main characters who never meet.³⁴ In "Wandering Rocks," Joyce uses a moving spectacle, the cavalcade, and thus creates a moving parallax system. The common spectacle, in a more generalized sense, is the supraordinate which unites a series of units.

An interesting anticipation of Finnegans Wake concerns parallax also. In "Circe", Virag exclaims: Parallax! (With a nervous twitch of his head) Did you hear my brain go snap? Pollysyllabax! (U 476)

"Pollysyllabax", a compound of 'poly', 'syllable', and 'parallax', names descriptively the parallax possible within a word by the accretion of syllables derived from other words. With two equal, related, but distinct components, the word "syllabax" resembles an object seen without the perspective produced when the observer focusses his eyes. When a pair of eyes are not focussed, each acts as a separate observer. The resulting simultaneous presence of two views of the object, easily demonstrated by looking unfocussed at a finger, is cubist. René Guilleré, speaking of the jazz aesthetic, describes the effect:

Antique perspective presented us with geometrical concepts of objects -- as they could be seen only by an ideal eye. Our perspective shows us objects as we see them with both eyes -- gropingly. We no longer construct the visual world with an acute angle, converging on the horizon.³⁵

An increase in the number of eyes, or in the number of compound syllables, each of which is an "eye" towards another word, increases the number of co-existing views.

In the Wake, syllabax produces portmanteau words; in film, montage creates a multiple eye. This multiplicity is expressed in Virag's word by "polly", a mutant of 'poly'. Joyce plays with pluralization here by replacing one letter "l" with two. The result is a parallel sign, "ll", and recalls Bloom's earlier, inadvertent association of ~~the~~ three words: "Par it's Greek: parallel, parallax" (U 153). Plural viewpoints are all equal (on a par), and interrelated, though never exactly coinciding, just as one line parallel with another shares the same plane and direction without intersecting.

PART FOUR
SELECTED CHAPTERS

Wandering Rocks

Stuart Gilbert's ever-present chart notes Mechanics as the art of this chapter, but the ruling art is more specific. "Wandering Rocks" has been described variously as "a system of cog-wheels or the linked segments of an endless chain,"¹ as "interlocking",² and as "chunks of irregularly shaped prose."³ More accurately, with its segmented, intricate structure and its preoccupation with time, the section demonstrates clockwork. In "Wandering Rocks," the citizens of Dublin are clockwork men, and are never far from their watches. Note, for instance, the rigid repetition of Conmee's salute and his first appearance while resetting his watch, the presence of the sundial and of "Mickey Anderson's all times ticking watches" (U 252), the frequent concern with the clock ("What's the time by your gold watch and chain" U 232), and Bloom's comment, "Child born every minute somewhere" (U 234). The chapter's role as microcosm extends, not only to the macrocosmic novel, but to the cosmos itself, described by Stephen as a powerhouse which is "very large and wonderful and keeps famous time" (U 241).

"Wandering Rocks" has substantial connections with film, notably through the affinity of film to clockwork.

Hayman indicates the filmic organization of the section:

This pivotal chapter is informed by cinematic montage which conveys a sense of simultaneity within a clearly delineated geographical space through a series of interlocking prose vignettes.⁴

The emphasis on objective, external detail in the vignettes suggests a portrayal of Dublin appropriate to a documentary film. McLuhan points out the similarity between a clock and a movie camera, both dividing time by a system of gears (wheels) into continual, consistent segments. Both the frames on exposed film and the gradations on a clock-face are space-time units. Indeed, a projector is a clock, ticking off regular "frame-seconds". The further relationship between typography and the wheel, also developed by McLuhan in Understanding Media, strengthens the kinship of film, print, and clockwork.

In "Wandering Rocks," Joyce experimented with cubism. The depiction of numerous synchronous episodes, like superimposed, interrelated planes, parallels in writing the analysis and synthesis of Picasso and Braque paintings, displaying even the same passion for found material. Cubism, says McLuhan, is art accelerated to the point of simultaneity and decentralization (multiplication of eyes), as opposed to the centralism, the single eye, of Renaissance perspective. Cubist in effect, montage in film assembles multiple viewpoints, and, although presented

through time, creates a pattern of thought, memory, and feeling which is simultaneous in the observer's mind.⁵

Moholy-Nagy's concept of vision in motion can easily describe film montage, and "Wandering Rocks" as well:

Vision in motion is simultaneous grasp. Simultaneous grasp is creative performance -- seeing, feeling, and thinking in relationship and not as a series of isolated phenomena. It instantaneously integrates and transmutes single elements into a coherent whole. This is valid for physical vision as well as for the abstract.⁶

Joyce plays explicitly with simultaneous views when Long John Fanning ascends towards Long John Fanning in the mirror (U 247).

The progression of segments in "Wandering Rocks" displays careful use of montage principles to preserve continuity. Naturally, continuity by montage is achieved without grammatical transitions, which are as unnecessary as explanatory titles between a film cut. With one exception, insertions into episodes occur without explicit introduction and are separate paragraphs; new episodes have only a minimal device (three stars) signalling a transition. The exception serves as a gentle introduction by Joyce to the technique of the whole chapter:

Corny Kelleher sped a silent jet of hayjuice arching from his mouth while a generous white arm from a window in Eccles street flung forth a coin. (U 224)

"While" identifies the nature of each succeeding cut between locations, and the subordinate nature of the insertions is here apparent grammatically for the only time. Subsequent insertions remain subordinate to the

onooing episode by their short length, as do intercut shots in film. Joyce also introduces two other aspects of his montage technique in compromised situations before he begins full-scale dislocations. The repetition of Conmee boarding the tram, besides creating a curious turbulence or eddy in the rhythm of the passage, introduces repetition without spatial disunity. Later, repeated material occurs in dislocated contexts, separated from the parent episode. For example, John Howard Parnell's long face precedes our view of him in the Dublin Bakery Company by eight episodes (U 230, 247). The repetition of Conmee results almost as if the prose were unprepared to absorb a new character, Nicholas Dudley, without disruption; all later insertions leave the onooing episode undisturbed. Finally, with all the appearance of a cut to a new location, the insertion of Conmee's boarding into the second episode presents what Corny Kelleher sees as he idles in the doorway. Kelleher thus is a quite traditional pivot for the new material, unlike later cuts which use no such physical bridge.

Joyce often cuts between comparable situations or actions, with ironic effect and with a resulting smoothness achieved in film by Hollywood continuity editing, where shots are usually cut on movement and made as unobtrusive as possible. The inserted meeting of Boylan and the drunk man continues the action begun by Martin Cunningham, when he waylays Jimmy Henry (U 245-46). Both accosted men are discomfited, one with corns, the other

with an interrupted trip to "the liberties" -- and possibly because both are being asked for money. The "silent jet of hayjuice arching from [Kelleher's] mouth" (U 224) cuts to similar motion -- the fall of the coin from Molly's window. As Sultan suggests, the whole of "Wandering Rocks" is prepared for at the end of "Scylla and Charybdis," and though the resulting continuity is not visual, it functions in a manner identical to film continuity. The final quote from Cymbeline ends before these synoptic lines:

Set we forward: let
A Roman and a British ensign wave
Friendly together: so through Lud's
town march.⁷

In a sense, "Wandering Rocks" is a vastly expanded version of these lines, and hence replaces them in the novel. To anyone familiar with the quote, the momentum of the abrupted lines carries on into Conmee's appearance, commenting subliminally on it. This technique is used to greater effect with the rhythms of clichéd phrases in Finnegans Wake.

Several other continuity devices can be noted. Appearances are sometimes preceded by simple, introductory references: M'Coy and Lenehan first talk about Bloom, then Bloom's episode itself begins. A cut on sound, when the lacquey's bell transfers to the lastlap bell of the racers (U 236), unites the two situations, made congruous by the speed and excitement of both the racers and the auctioneer. When Boylan buys fruit, Bloom's parallel transaction is

inserted and linked to the surrounding section by ironic contrasts. Boylan's "merry money" and flair interacts with Bloom, a "darkbacked figure" (U 227). Both are buying for Molly, but Boylan's gift is "fat . . . ripe . . . young juicy" (U 226), while Bloom supplies only Sweets of Sin, vicarious fruit. The insertion places Bloom in proximity with double entendres directed against him: the shopgirl "bed[s] the wicker basket" (U 226) and determines "the damage" (U 227). More examples of embedded insertions can be given, but the inadequacy of Hayman's comment should already be apparent; he says the arranger "insists on the spatial dimension by inserting incongruous reminders and breaking continuity to suggest the spontaneous rhythm of life seen in passing."⁸

Joyce also uses montage in "Wandering Rocks" to create gestalt meanings. Because of the contact between the two passages, Conmee boarding the tram alters our interpretation of Kelleher's attitude, "looking idly out" (U 224), from mere idleness to dissatisfaction or remoteness, and objectifies, by suggestion only, an inclination to be leaving work. This reinterpretation is enforced by immediate references to confinement: Kelleher "locked his largefooted boots" and the day feels "very close." "The lacquey rang his bell" (U 226) interacts with a mention of charity to comment on the inferior status of the Dedalus family, and lightly includes the absent sister, who is near the auction, as a companion in their poverty. The cut

from Simon Dedalus to Mr. Kernan creates a simple contrast intensifying both Simon's defeated attitude and Kernan's self-satisfaction. The parallel is emphasized when a view of Simon is inserted into Kernan's episode, using the shared act of halting for continuity. Another, more subtle, use of emphasis by montage results from repetition. Use of inserted material adds significance to the original, parent passage when it is encountered, if only by recognition of the repeated passages. The reappearance of Parnell's long face, beard, and gaze evokes greater reader attention, which serves to "fix" the image. As a privileged image, the quality of a symbol (Ireland puzzling over its domination) is achieved without clumsiness.

Joyce made full and sophisticated use of montage to convey the mental activity of his characters. In one episode, Hugh C. Love appears, apparently without reason (U 244). Half a page later, the reader discovers that Love is involved in the legal action being discussed. The appearance of Love predisposes the reader towards him; by his mere appearance, he is in the reader's thoughts, with perhaps the question, why? The insertion thus reproduces in the reader the latent presence of Hugh Love in Cowley's thoughts as part of his persistent anxiety. Thoughts of the problem lie below the expressed conversation; the seemingly impersonal insertion recreates in the reader the implicit tendency governing the talk, objectifying the latent topic. By montage insertion and order, Joyce is

manipulating energies below the surface of his narrative in an attempt to convey the multi-levelled consciousness described by James and Bergson. In a less spectacular example, an insert associated with Molly accompanies a sudden recollection by Lenehan; later we learn explicitly that the memory is of Molly (U 233).

The last two examples reveal the intervention of the arranger, who has been defined earlier. Although the insertion is responsive to the thoughts of the characters, amplifying, illustrating, or extending them, the images are not records of the actual thought. That is, Lenehan does not visualize the windowsash of number 7 Eccles street when he remembers Molly. Likewise, the insertion of the two mid-wives is initiated by Stephen's mental associations, yet the view is impersonal and synchronous (U 241). This is in contrast to the more traditional mental image which Joyce records as part of the stream of consciousness, as occurs with the following memory:

Father Conmee at the altar rails placed the host with difficulty in the mouth of the awkward old man who had the shaky head. (U 221)

The third-person, objective form of this passage does not contradict its identity as Conmee's memory; indeed, the impersonal, autonomous paragraph imitates a memory shot in film, which likewise is identified as memory only by logical deduction and is, similarly, always third-person. Two insertions of Conmee display the arranger at work. When Stephen thinks of "pawned schoolprizes" (U 241), the

appearance of Conmee may illustrate, impersonally, Stephen's association of the books with his old schoolmaster. But when Maggy talks of the books, and Conmee intervenes, there is no embracing consciousness, except the author's, to make the association. This disembodied narration becomes increasingly important in Ulysses, climaxing in "Circe".

Circe

As in "Wandering Rocks," a consistent principle controls the narrative progression of "Circe". "Wandering Rocks" proceeded by continual intersection of times or actions; "Circe" develops by what I call free extension. The narrative is a progression of situations and emotions dramatized by exaggeration and by spontaneous association with related situations and emotions. The mental dramatizations are extensions because particulars are expanded, amplified, enlarged. The extension is "free", because the dramatizations are not controlled by proportion, logic, or the classical unities of space, time, and action. But free extension is not "free" in one important aspect: the dramatization is confined to fulfilling the pre-existing potential of a suggestion, as will be discussed. Freud demonstrated the absolute determinism behind the apparent freedom of dreams; likewise, it can be shown that arbitrary extension does not occur in "Circe".

Free extension has two phases, suggestion and fulfillment, which resemble the culmination and

substantiation posited by Eisenstein as the dialectical structure of pathos. In "Circe", a situation or emotion initiates a leap into a new quality which begins to exhaust the possibilities inherent in the original situation or emotion. For example, Zoe's comment on Bloom as a hen-pecked husband (U 506) initiates the immediate appearance of a hen, Black Liz, as a mental dramatization. Here, a simple reference is fulfilled by a simple objectification. In a more significant instance, and one which therefore requires a more elaborate, lengthy extension, Bloom's feeling of guilt regarding his failures as husband has the potential of involving legal guilt; the dramatization of a courtroom fulfills this potential. Because guilt has the potential of a condemnation, the extension involves an execution. Eisenstein identifies ecstasy ("out-from-stasis") with pathetic structure, where in moments of metamorphosis one state passes into another, often opposite in nature. Objective, physical occurrences and subjective mental experience constitute the two dialectically opposite states, between which the narrative leaps. "Circe", the most metamorphic chapter of Ulysses, can be thought of dynamically as a series of culminations where energy accumulates until it can be contained no longer. Extension ("out-from-tension") frees the energy by substantiating, or objectifying, it. Expression, as in psychoanalysis, is a release. The process parallels the "action construction" which Eisenstein used in theatre in 1923: "A gesture

expands into gymnastics, rage is expressed through a somersault."⁹ By free montage of "aggressive moments,"¹⁰ by expressive physical exaggerations, and by a common evocation of the circus, "Circe" and Russian theatre experiments of the 1920's coincide. The playscript given us in "Circe" is, in its complete form, a closet drama, a term which conveniently evokes a mental theatre confined in the head. By the affinity of film to mental visualizations, the closet drama is more filmic than theatrical. When Eisenstein attempted to adapt Circe-like material to the stage, his experiments, says Jay Leyda, could not "find complete realization until practised in the film medium."¹¹

Extensions are confined to the amplification of a theme already present potentially, which can be identified with the supraordinate concept discussed earlier, and which controls the individual events of the dramatization. Usually the extension develops from the emotions or associations of Bloom and Stephen. As concrete representations of an image, in Eisenstein's sense, the dramatizations reveal the owner's attitude and depend on his emotion. Thus, Virao's violent energy derives from Bloom's excitement; the suggestion for the entrance of Virag is a generous glimpse of Zoe's backside (U 475), which by Bloom's standards is a triumph sufficient for pages of fevered mental activity. When Jacky Caffrey runs into Bloom (U 430), Bloom immediately thinks of pickpockets. Since Bloom has learned his financial caution from his father, this event is

sufficient to evoke the appearance of Rudolph. His father's words dramatize the guilt which Bloom is feeling: "Second halfcrown waste money today" refers to the crubeen and trotter which Bloom regrets buying; "What you makin' down this place?" reflects Bloom's uneasy conscience about his presence in the red-light district. The dramatization is extended by the appearance of his mother, in a recollection of a childhood experience which contained a similar emotion of guilt and shame. This is an example of association dependent on emotional unity. The appearance of Marion extends the suggestion of reprimand introduced with the father and mother. This example demonstrates both aspects of an extension: the larger, embracing theme, in this case, reprimand, and the specific contact points where the extension leaps, by association, to new forms still within the theme. Similarly, the trial sequence which extends Bloom's anxiety begins when Bloom sees the two policemen (U 440). The memory of the two who discovered his first sexual sin, though not mentioned explicitly here, gives this simple sighting the power to suggest immediately a mentally dramatized arrest.

"The Approach" seems to be the unifying theme of the Virag dramatization, typified by the moth fluttering against the mauve lampshade. Virag extends Bloom's agitation on being in a brothel and on deciding whether to test his virility. After a masculine entrance, chuting "rapidly down through the chimney flue" (U 475), Virag

evaluates the whores and urges Bloom to remember the cures for his condition. Bloom has "forgotten" normal sex, as Sultan points out.¹² A view of Bloom before the sequence begins epitomizes his indecision: "Bloom stands, smiling desirously, twirling his thumbs" (U 475). The sequence then exploits the complex of considerations involved, including talk of aphrodisiac oysters ("those succulent bivalves may help us" U 479). At the end, Virag unscrews his head, objectifying the end of Bloom's inner deliberations; "nothing further can be gained by analyzing his failures . . . a full engagement in action is required."¹³ Immediately before Bella arrives, Bloom has decided to try one of the whores ("But it is so long since I . . . Better late than never" U 485).

The supraordinate themes provide a coherence which Joyce reinforces by other continuity devices, notably that of recurrence. The two raincoated watch operate as an index of Bloom's change; Bloom's fantasized arrest, and his defensive, weak response, contrasts with his later encounter with the same men, when he stands guard over Stephen. The climax of the chapter, where Stephen strikes the gaslamp, is prepared for by several appearances of the lamp. At the beginning, Joyce foreshadows Stephen's act: "He flourishes his ashplant shivering the lamp image, shattering light over the world" (U 427). Transformed as a moth, Virag, too, strikes the lamp:

I'm a tiny tiny thing
 Ever flying in the spring
 Round and round a ringaring.
 Long ago I was a king,
 Now I do this kind of thing
 On the wing, on the wing!
 Bing!

(He rushes against the mauve shade flapping noisily) Pretty pretty pretty pretty pretty petticoats. (U 479)

As a projection of Bloom's mind, Virag objectifies the frustration which Bloom has experienced. Bloom's concern with petticoats is a substitute for normal sexual activity, and thus represents his impotence. The brothel lamp, then, during this dramatization, operates as an emblem of Bloom's guilt and anxieties. Stephen strikes at his mother, also an image of guilt and frustration, by striking the same object.

The continual juxtaposition of two realms, the objective external occurrences and the subjective mental dramatizations, results, by normal montage dialectics, in a synthesis of the two. Although subjective experience often develops, after the initial suggestion, without direct reference to the objective surroundings of the individual experiencing the dramatization, the subjective extension in several cases incorporates and modifies objective experience. Shortly before the political dramatization, Bloom has a vision of an oriental city (U 454) which can be identified as an imaginative extension of Zoe. Zoe has been described as "a young whore in a sapphire slip, closed with three bronze buckles" (U 453). The vision of the orient with "a sky of sapphire, cleft by the bronze flight of eagles," is a subjective reinterpretation of Zoe's

objective appearance. The womancity which lies under the sapphire sky (the dress) is Zoe's body; the romanticized attributes of her body, "nude, white, still, cool," have been extended to describe a city. A second example of incorporation occurs with the appearance of Paddy Dionam as a dog (U 452). Until the appearance, Bloom's subjective experience of the trial has proceeded without reference to objective surroundings. When Paddy appears, he is described as a dog who has "gnawed all," referring to the crubeen and trotter which a dog has been eating in objective time and space while Bloom has been experiencing the trial. Similar transformations of external objects occur when Bloom incorporates the yews on the wallpaper ("a paper of yewfronds and clear glades" U 470) into his mental experience of the nymph (U 496-501), and when Virag becomes a moth. Bloom has seen an actual moth on his entry to the brothel: "A shade of mauve tissuepaper dims the light of the chandelier. Round and round a moth flies, colliding, escaping" (U 470). These are cases where Bloom's mind itself creates the montage synthesis, which is then reported by Joyce.

"Circe" relies heavily on dialectics. Not only do objective and subjective contrast and synthesize, but character development itself progresses by leaps between opposites. From his interest in Zoe, Bloom immediately leaps to the extreme humiliations of his Bello dramatization, just as, at the peak of his political dramatization, his situation reverses from triumph to denunciation and

execution. In broader terms, Bloom at the beginning of the chapter has been impeded, hesitant, and awkward (he stumbles as he enters the brothel); by the end, he exhibits self-possession and authority. Likewise, Stephen, who has been bitter and defiant, ends the chapter in a subdued, perhaps even submissive, foetal posture ("He turns on his left side, sighing, doubling himself together" U 531).¹⁴

The whole of "Circe" displays a pathetic structure, where tension culminates until, in a climax, one state leaps into its opposite. Most of the extensions in "Circe" are volatile, that is, the culmination leaps into a substantiation before much tension has built up. Lacking resistance, these "free" extensions do not change the character experiencing them. After Bloom's trial, for example, all recedes (U 453) without affecting Bloom's subsequent actions. These overly easy fulfillments emphasize the two times when tension builds upon the resistance of Stephen and Bloom and leads to substantial, significant, and opposite action. Joyce has reserved a structural combination for dramatic effect; the only two times a dramatization affects objective action are the two turning points for the main characters. In the Bello-nymph dramatization, Bloom's humiliation is extended so far that his inhibitions and feelings of inferiority are purged by his rejection of the dramatized events. Bloom states the effect himself: "You have broken the spell. The last straw" (U 501). The smashing of the gaslamp is Stephen's physical reaction to

his intolerable mental turmoil, and, tooether with Private Carr's violent action, purges him also. The association of "pathos" with the orioinal Greek, "to suffer, to go through passion,"¹⁵ is here demonstrated.

The syntheses which typify "Circe" are not confined to the experience of Bloom and Stephen. The narrative voice is often difficult to identify, speaking equally from at least four positions: the mental or physical experience of either Bloom or Stephen. At times, Bloom's dramatizations use references known only to Stephen, and vice versa. The lack of distinction between the positions produces a narrative voice which speaks for all of them; in effect, the voice is a synthesis of the separate positions. Because the central plot development of "Circe" is the meeting (synthesis) of Bloom and Stephen, or "Stoom" and "Blephen" as named later in "Ithaca" (U 603), such a synthesizing narrative voice demonstrates its content.

This voice registers the manipulations of the arranger. Just as montage of film shots from separate places and times can amaloomate into a new, unified space-time, the montage union of two characters' dramatizations creates an hallucinated space-time belonging to Joyce, the narrator, and not to the characters alone. As Clive Hart cautions, "Circe" is not simple psychological realism.¹⁶ Zoe's mockery, "Talk away till you're black in the face" (U 468), may have initiated, realistically, the execution dramatization seventeen pages earlier, revealing the same time

distortion by which a dream incorporates the sound of an alarm clock apparently long before the dreamer wakes to shut it off. But as an equally valid interpretation, the line is an example of arranger wit. At times, transitions serve demands for continuity more than psychological demands: Henry Flower smooths the transition from Bloom's dramatization to Stephen's by turning to the piano (U 480), thus supporting the movement of attention. Such attention "vehicles" are used often in film. The arranger is visible, also, when Stephen asks, "Where's the red carpet spread?" and Bloom interjects, "Look . . ." (U 510). The interjection resembles an answer which Bloom is giving as Stephen's deliverer, yet Bloom is not consciously answering Stephen. Like the parallels with the Odyssey, the significance is apparent only to the observer, with his superior knowledge and perspective. Here, in a montage effect common with Joyce, two disparates are united by the larger thematic vision of the writer and reader in a process which resembles irony, but is more intellectual than attitudinal.

Penelope: as adapted by Joseph Strick

In the "Penelope" section of Strick's film adaptation,¹⁷ the hand of the director is highly visible. The deletions in the spoken monologue cause calculated effects, while the visuals which Strick has chosen for his film have at least four possible relationships to the novel: they portray what Molly says, but may be either Strick's

invention or derived explicitly from the novel; or, conversely, they qualify Molly's words, again either with material directly from the novel or with Strick's own creations. Strick's adaptation must be evaluated by the effectiveness of the changes and additions made to Joyce's text, and by their responsibility to the author's intent. The "Penelope" section of the film is especially interesting as a sustained exercise in montage, both between shots and between sound and image.

Some visuals in "Penelope" are clearly transcripts of Molly's thoughts, selected by Strick from Molly's point of view. In one sequence, Bloom salaciously hands a photograph of Molly to Stephen, who leers and attempts to pocket it. The scene is presented as though imagined by Molly, with distortions which flatter her sexual pride. The previous occurrence of the scene in "Ithaca", where the photo is examined and returned in a neutral, reserved manner, acts as a yardstick for the amount of subjective distortion involved. Even a view of the photo, which appeared in the first scene, is eliminated from the second in imitation of Molly's thoughts; since the photo displeases her vanity ("its not good of me" U 696), she suppresses its image. In another instance, Molly speaks of Rudy's death, while Bloom in the visual turns away. His expression is vaguely secretive and flippant, and portrays Bloom's complicity in, and responsibility for, the death, as seen by Molly. The spoken insult which accompanies the shot ("of course he

insisted he go into mourning for the cat" (U 696) emphasizes that Bloom visibly is not mourning in Molly's image of him. The accusation implicit in this single, subjective view of Bloom sums up several passages in the novel which, except for one, have been eliminated from the film. "It's his fault of course" (U 689) epitomizes Molly's reaction to Rudy's death, as well as to Milly's insolence and her own adultery. Bloom at times shares this image of his own guilt: "Our. Little. Beggar. Baby. . . . If it's healthy it's from the mother. If not the man" (U 97).

Strick often leaves aside Molly's viewpoint, and comments directly to the audience. While Molly thinks, "that's what you get for not keeping them in their proper place" (U 697), Boylan accosts a bar-maid. The visual, unsuspected by Molly, contradicts her complacent, egocentric attitude towards Boylan; the image, by director's fiat, has a perspective superior to the mental images Molly entertains. In another example, both image sources are involved. Boylan's presence as a chauffeur at a fantasized wedding with Stephen introduces Molly's wish to conveniently accommodate all her lovers: "why can't we all remain friends over it instead of quarrelling" (U 698). As an image imagined by Molly, the wish appears soon after as a tea party attended by the lovers. However, when Boylan winks and grins into the camera after a reference to a "cabbage", used earlier as a mock fig-leaf, Strick alone is sharing a sexual joke with the audience. Similarly, the cards with

faces pasted on them derive from Strick's exuberance, not Molly's; the cards portray, with literal wit, the phrase Molly uses: "wait yes hold on he was on the cards this morning" (U 696). Because of Strick's additions, "Penelope" in the film resembles "Circe", with similar burlesques and fantasies. Boylan's appearance in various roles illustrates the same reordering of finite elements which occurred in "Circe", where the previous characters of the novel return in jumbled circumstances, and at times, the parallel between the two sections is made explicit. Thus Molly poses beside a statue of the Virgin Mary, just as Bloom has previously imitated the statue of an Irish hero, while the dramatized marriage with Stephen extends Molly's thoughts of an assignation. Here, briefly, the novel suggests such a "Circe"-like treatment. Molly has imagined waking Stephen and pretending they are in Spain, but she dismisses the fantasy: "Lord the cracked things come into my head sometimes" (U 701).

Perhaps the most direct intervention by Strick concerns the euphemisms he is forced into by censorship regulations. When Molly meditates on testicles, Strick, as a euphemism, shows the leaf-covered testicles of a Greek statue. Then, when Molly refers to the penis as a hatrack, the camera, which has been slowly travelling up another statue, reveals a black bowler hat on the top. This mockery of appropriate dress introduces the tone of the next shot. Boylan mimes a Greek statue, then pulls away and waves one

well-placed leaf, revealing another underneath. Here, in a reflexive shot, Strick burlesques the possible censorship of his film. The images of sex have more power by being, of necessity, indirect. By repeating the shots, Strick conveys the sexual significance of the men Molly has seen at the beach; they stand up, fly through the air, and plunge into the sea, in a visual metaphor of ejaculation. The euphemism involved is typified by the noticeable bathing suits, which contradict Molly's words, "naked like a God or something" (U 697). The tea which Molly pours over Bloom's head operates as a sexual metaphor also, but more of that later.

Many of the visuals are simple objectifications of things Molly says, or are suggested by parts of the text which were not included in the film. When Molly refers to Mary, the maid, the visual dramatizes Bloom's encounter with her as indicated by the text: "when I went into the kitchen pretending he was drinking water" (U 660). The shot of Bloom with the carousers, as imagined by Molly, portrays Molly's suspicion in the novel that Dignam's funeral had turned into a wake: "yes they were all in great style at the grand funeral" (U 694). The mock romantics with Stephen extend the clichés suggested by the text, where Molly speaks of "glancing eyes a lattice hid for her lover" (U 704). The shots of fish in association with Molly's memory of her Boylan tryst derive from a suggestion also; Molly says at one point that "the smell of the sea excited me of course the sardines and the bream" (U 686). The flowers which

frequently appear with Molly in the film are adopted directly from the novel, and the otherwise odd triad of shots with Stephen wearing different wigs extends a short exclamation by Molly: "I hope he hasn't long greasy hair hanging into his eyes or standing up like a red Indian" (U 696). At times, Strick chooses images which amplify the spoken word without contradicting it. When Molly complains that Bloom's method of loving is "simply ruination for any woman and no satisfaction in it" (U 661), a sky-rocket stuck nose-first into the sand is shown. The sky-rocket, established in "Nausicaa" as a symbol of orgasm, has not exploded; Bloom's failed consummation is thus visually metaphorized. As Molly reports the confessor's words, "was it where you sit down" (U 662), Christ stands with his arms open, as though he is the speaker. This universalized confessor is then replied to, in effect, by the next painted figure, a penitent believer, who is seen while Molly says "yes" (U 662). The result is iconic, an exalting of the confession which is quickly turned to comic purposes when the priest proves to be Boylan.

General themes which Strick has exploited from the text include the equation of food and sex, the view of women as beasts of burden, and the undercurrent of rebellion which Molly feels. Food and sex converge in the novel with Molly's seedcake, given to Bloom on Howth Hill; the word itself combines the sexual ("seed") and the edible ("cake").¹⁸ The "Lestrygonian" section has established frequent parallels,

especially Josie Powell as a "rhubarb tart with liberal fillings, rich fruit interior" (U 158), and in "Hades", Bloom refers to "love among the tombstones" as "smell of frilled beefsteaks to the starving" (U 110). Molly appreciates the size of Boylan's penis, for which he must have eaten oysters, with suitably oastronomic phrasing: "to make you feel full up" (U 663). In the film, while Molly thinks of names conferred by marriage, notably of "Mrs Ramsbottom" (U 683), Strick shows cuts of hanging meat, and then sides of dressed cattle. Then, while Molly recalls the port and potted meat (U 662), which has been associated with sexual potency earlier (U 172), a fish is gutted with a knife and thrown onto a pile of other fish. The knife is, of course, male, and the sight of fish landing interacts with Molly's concurrent words, "I popped straight into bed" (U 662). Strick's images of food and sex often implicate an aggressive male who is the eater. Onto Molly's vocal, "and stick out her tongue as far as ever she could" (U 670), Strick places a shot of a butcher chopping, with a cleaver, a large piece of meat. The eggs which Bloom has ordered for breakfast in bed (an indulgence that has sexual overtones) suggest female fertility. Again the female is treated harshly; in Molly's fantasy of domestic service to Bloom, Bloom cuts open his egg with a pair of scissors. Molly's complaint that men are "not satisfied till they have us swollen out like elephants" (U 663) is accompanied by a shot of a man on the street, visibly overweight and eating

still more. Here, continual preonancy equates with forced feedino. The tea which Bloom's breakfast will include, has sexual sionificance also. From a suggestion in the novel, that Bloom wanted to milk Molly into some tea (U 675), Strick extends the sexual associations into a dramatized, euphemistic metaphor of sexual gratification. Molly, as a maid, pours Bloom's tea until it overflows, and then pours it over Bloom's head. While Molly's monolooue continues with erotic references -- "all the pleasure those men oet out of a woman I can feel his mouth" (U 675) -- Bloom first looks startled, and then, with his face all wet, appears to be enjoying the tea, lapping it in. Molly's words encourage a sexual interpretation of Bloom's expression which by itself would seem only an actor's suppressed laughter. Later, Molly pours tea (or in effect, gives her favors) for all her lovers, dramatizing her wish that all were friends.

The equation of women and kept animals originates with Molly's view of the treatment she receives:

one thing I didnt like his slapping me behind going away so familiarly in the hall though I laughed Im not a horse or an ass am I (U 662)

Strick uses her resentment in a shot of a horse drawing a wagon, which accompanies the words, "I wonder theyre not afraid going about of getting a kick or a bang or somethino there" (U 675). The image objectifies the threat of a kick and portrays a beast of burden, which, because it immediately precedes Molly's appearance as a maid, suggests the subservient position of women. Elsewhere, Molly has seen

herself in connection with a horse: "like a Stallion driving it up into you" (U 663). In the background of the horse and wagon shot is a sign saying "Guinness is good for you." A viewer familiar with the significance of Guinness to Joyce may immediately interpret, by association, the horse as the transporter of new life, to be loaded with semen. Molly's attitude towards the frequent association of copulation and animals appears ambiguous. Molly regards copulating from behind, "like the dogs do it" (U 670), as degrading, yet she is erotically stimulated by the two dogs in the street, leading to Rudy's conception. Likewise, she remembers "rousing that dog" (U 682) in the middle of recalling her foreplay with Mulvey. Whatever affinity Molly feels towards dogs adds to her significance as Earth Mother, though that role is over-rated, and also contrasts with Bloom and Stephen's suspicion of dogs.

The shot of horse and wagon implies rebellion, through the suggestion of a kick to the male organ. Again, this theme in the film derives directly from the novel, and serves to qualify Bloom's supposed victory over Molly and her suitors. Clive Hart completely misinterprets Molly's plan to sexually extort new clothes from Bloom;¹⁹ her intentions are not "one more chance" (U 701) for Bloom as a reinstated husband, but further rebellion for the purpose of attracting Stephen, a new lover. For Stephen's sake, Bloom is to make two breakfasts rather than one, and Molly's inclination to tell Bloom "every scrap" (U 702) is not a

confession, but a spiteful means to humiliate or arouse him. Strick transforms Molly's plan to "make his micky stand" (U 701) and "bulge it right out in his face as large as life" (U 702) into more comic and acceptable images, such as the overfilling, or surfeit, of tea. The use of tea as an instrument of rebellion parallels a reference in the novel to a woman who poisoned her husband: "white Arsenic she put in his tea" (U 665). More overtly, Strick underscores Molly's exclamation, "will I indeed" (U 699), with an egg thrown against the wall. The battle of the sexes theme appears in prosaic form with Molly's observation on Bloom, "its well he doesnt kick or he might knock out all my teeth" (U 693), and, in a shot added by Strick, where Molly kicks Bloom's chin as he tries to embrace her feet.

As well as these themes which Strick has preserved and elaborated, the progression of thought by association remains the central structural principle. As in the novel, thoughts of Rudy return immediately to Stephen; the next shot after Rudy's picture shows Stephen, posing in the graveyard and thereby, illoocically, visually compacting Molly's memory of Rudy with her closely associated interest in Stephen, as both a replacement son and possible lover. Often shots occur in closely associated sequences, as, for example, series of statues, or close-ups of faces, or clichéd pornographic shots. Strick is usually careful, when editing out material from the text, to preserve continuity through association. The two lines, "she didnt make much

secret of what she hadn't yes" (U 671) and "what are all those veins and things" (U 674), though separated by several pages in the novel, are successfully contiguous in the film by the shared association with nakedness. Thoughts of Bloom ("it's some little bitch he's got in with" U 694) lead to thoughts of Stephen ("he says he's an author" U 695), despite text deletion, because both are related to the things Bloom told Molly on his return, which Molly is reviewing. Strick seldom alters the order of Molly's monologue; insertions from other parts of the monologue occur only five times, are very short, and merely elaborate the subject in progress. For example, Molly's reference to popping into bed is followed in the film, with no sense of incongruity, by her comments on "this damned old bed" (U 691), a passage 29 pages distant in the novel. In an interesting transformation, a passage in the novel describing memories of Mulvey (U 680-683) is replaced in the film by images of Bloom with Molly on Howth Hill. This replacement preserves the direction of Molly's thought, towards the sentimental past, but emphasizes the main characters and permits, by later repetition, a stronger return to Howth Hill at the end of the film. Out of all the comments on Mulvey in the deleted passage, Strick selects a short reference to Bloom to support the visual: "I never thought that would be my name Bloom" (U 682). With the adaptation, the line, "once in the dear dead days beyond recall" (U 683), still operates as a transfer point, summing up the previous memories and

propelling Molly's thoughts towards the concert tour in the immediate future.

A concern for continuity while introducing technical innovations, as demonstrated in "Wandering Rocks," appears also in Strick's film. Just as the first dramatizations in "Circe" are filmed in their original settings, to aid identification of the characters, to establish the non-realistic nature of the meeting with Josie Breen, and to introduce the idea of jumbled recurrence of earlier events, the first shots of "Penelope" establish, first, Molly in bed, followed by simple shots showing the wandering of her eyes across the ceiling and walls. Even the first imagined shot, of the maid and Bloom in the kitchen, is a simple objectification of what Molly is saying. Indeed, the next shot, of the unexploded sky-rocket, fails because it is too brief and metaphoric to be the first of the more suggestive images. More successful is the shot soon after, of the Hindu erotic relief, which has been introduced by Boylan and Molly assuming an identical pose and by Molly's spoken reference to "a kiss long and hot down to your soul" (U 662). The shot and the word "soul" begin an association sequence dealing with religion and confession. The fanciful, illogical elements of the "Circe"-like sequences are introduced carefully also. The first major disruption of logic occurs when Boylan steps out as the priest from the confession box. The scene begins by involving the audience in a normal situation before the twist occurs. The reversal

is signalled by a shot which occurs in the middle of the scene, and which appears to have little other function. In the best tradition of intellectual montage, where a conclusion is formed and then challenged by additional material, the viewer first sees what he concludes to be a penitent believer, head down, with his hands in his lap. Molly at this point is replying to the confessor's question. Then the camera tilts slowly down, revealing the Christ child and forcing a reinterpretation of the first figure, who now appears to portray reverence and devotion, rather than penitence. This manipulation of the viewer begins to release him from passive, literal interpretations of the images, followed soon after by Boylan's illogical appearance as priest. Then, as Molly describes Boylan slapping her that same afternoon, the visual shows Boylan as a priest slapping Molly. A divorce between sound and picture has been achieved, where, in an irresolvable manner, the image both portrays the verbal reference and also contradicts it, in its physical circumstances in this example.

A number of losses, mostly minor, have occurred as a result of Strick's changes. Strick deletes several long reminiscences of Gibraltar and Bloom, and considerations of Milly and Boylan, possibly to avoid scenes with determined images that would confine his audio-visual counterpoint. These, however, disappear without greatly disturbing the remaining material, with a few exceptions. Insufficient anecdotes remain to prevent a diminished effect of Molly's

comment on Bloom, "I suppose there isn't in all creation another man with the habits he has" (U 693). Similarly, because the inner monologue of Bloom has been sparse throughout the film, a shot of Bloom and Stephen in the kitchen makes little sense, unless the viewer knows the novel. Bloom, true to his inclination towards scientific and popular knowledge, talks to Stephen over a large encyclopedia, while Stephen sits with a thin book of poetry, in his role as the artistic exemplar. Because Strick deletes Molly's menstruation, the passage on "this damned old bed" (U 691), which in the novel extends Molly's embarrassment and annoyance at the onset of her period, becomes only a comic reminiscence in the film. The film also loses another motivation for her thought about the bed; Molly is reacting against the noise she is making while getting up to the chamberpot, and fears that Bloom will wake, just as earlier she had feared that the neighbourhood would hear her with Boylan. The scene where Molly steals money from Bloom's coat has no explicit parallel in the novel, but her plans to extort money vindicate Strick's addition. However, the film fails to demonstrate, as the novel does, that the money would be used for attracting further lovers.

The major change by Strick is an amplification of Bloom's new self-possession. Bloom, on his return in "Ithaca", throws Molly's underclothes at her, cleaning up the bedroom, and shoves Boylan's fruit basket into the garbage. Significantly, the only verbal material in Molly's

monologue not to be found in the novel was added by Strick to emphasize Bloom's change; after beginning to reflect on Bloom's request, Molly repeats with surprise, "oet his breakfast!" In the film, the line "and then he starts giving us his orders for eggs and tea" (U 685) follows rather than precedes Molly's reflection, "I love to hear him fallino up the stairs of a morning" (U 685). This sentence order, which is the reverse of the novel's arrangement, conveys more emphatically the change in routine which Bloom has occasioned. To build up Bloom, Strick has deleted numerous passages which would enlist sympathy for Molly or would qualify her rebellion against him. Molly's thoughts on Bloom's failures in jobs, their poverty and transience, add moral weight, in the novel, to Molly's complaint, "well thats a nice hour of the night for him to be coming home" (U 694). The film completely changes the import of the words by showing Molly's mistaken conception that Bloom has been carousing in the streets. Bloom gains sympathy here, when we compare his good samaritan activity with Molly's unjust accusation. Similarly, by elision, "with not another thing in their empty heads" (U 694) becomes a groundless, spiteful statement rather than, as in the novel, a reference to the "villainy", such as deformed children, which fascinates Bloom. Strick cuts out Molly's fears of being alone in the house (U 687), her unconfessed but apparent anxiety about aging, as seen in her lines, "makes you feel so old" (U 677) and "I suppose he thinks Im finished out and laid

on the shelf well Im not" (U 688), and deletes references to her overpowering boredom (U 678). Bloom is made more sympathetic in order to unite the film around a central character; no major distortion results from the simplifications, since despite the sympathy he enlists, Bloom's victory over Molly remains as problematical as in the novel.

Perhaps the most consistent feature of Strick's "Penelope" is the undercutting of Molly by ironic combinations of image and voice. Although present in the novel, the discrediting is extended by Strick. In the most overt example, Molly's words become hypocritical. While Molly accuses Bloom, "deceitful men all their 20 pockets arent enough for their lies" (U 694) and "hes such a born liar too" (U 694), the visual shows her stealing money from Bloom's coat. Not only does Strick incriminate Molly, he protects Bloom by cutting out the actual lies, such as the hotel story (U 660), which he has perpetrated. To contrast and emphasize Molly's theft, the following shot shows the reverse situation: Mrs. Breen supplying her husband with bread, which he conceals beneath his display board much as Molly hid the money between her breasts. Molly is again overtly discredited in the shots of her concert. With Molly's words, "I could have been a prima donna" (U 684) and "make them burst with envy" (U 684), Strick shows a wincing accompanist and a bored audience. The novel suggests an ironic treatment of Molly, especially by the

uncomplimentary associations made by Joyce with Molly's singing ("Loves old sweet sonnnno" U 676), the train whistle ("frseeeeeeeefronnnno" U 675), and a fart: "piano quietly sweeeee there's that train far away pianissimo eeeeeeee one more song" (U 684). Also transparent in the novel is the falseness of her self-image as a servant, which a comparison with "Calypso" will establish, while her egocentricity undercuts her occasional comments on the selflessness of women. Considering the indignation and resistance Molly feels towards Bloom's request for breakfast in bed, her eagerness to forget entirely her outrage to please a new lover makes her, comically, an unconscious victim of her own sexual appetite; thinking of Stephen, she reflects that "I could have brought him in his breakfast in bed" (U 700). Also inadvertently, Molly subverts her own words in the following line: "a woman whatever she does she knows where to stop sure they wouldn't be in the world at all only for us" (U 699). The second clause is evidence of the times women did not stop. In the film, Molly fantasizes herself as a public leader, but the glasses she wears are the same she chose for the amatory purpose of impressing Stephen.

Molly's comment that men "get all the pleasure" (U 663) in bed is undercut by a shot of Boylan lying beside Molly, bored and annoyed. Similarly, as Molly says "it's well for men all the amount of pleasure they get off a woman's body" (U 698), Strick shows Boylan and Molly washing their hands. Boylan's concern about disease and his distrust of

Molly is apparent when he puts her hands back for further washing after she lifts them from the water. These last two examples participate in a general attempt to discredit Molly's views on her love life. Strick shows Boylan, whose fidelity Molly doesn't question, interfering with a barmaid and, more subtly, shows a poster which implies that Kathleen Kearney has been, or could become, a mistress of Boylan. The poster repeats the format of earlier posters showing Molly in top billing, under "Hugh Boylan Enterprises." For Bloom, this poster clearly expresses the relationship between star and manager. As Molly derides Kathleen, the revised poster shows Kathleen replacing Molly in top billing, and hence, in Boylan's affections. Molly's memories of Gardner are also challenged by Strick. Gardner eyes a passing girl while walking beside Molly, and when Molly says that Bloom "never knew how to embrace well like Gardner" (U 668), Strick juxtaposes two shots. In the first, Molly and Bloom embrace intensely, in close-up; in the second, a long shot, Molly sits with Gardner, who plays with her hair and lightly kisses her. Again Bloom has the advantage over Molly; her obvious past enjoyment with Bloom has been suppressed by her in this example, perhaps to support her present feud with him. Conversely, Gardner has been romanticized.

Strick introduces a series of masks as a sustained image for the aggressive sexual partner, establishing the image first in connection with the male lovers, and then implicating Molly also. A sequence of five African masks,

becoming progressively more grotesque and fierce and followed by a full-face shot of Boylan, occurs while Molly says: "driving it up into you because thats all they want out of you with that determined vicious look in his eye" (U 663). The masks become icons of the male, exploitative force in sexual union. Once the association is made between full-face shots and sexual masks, later close-ups become a recurring sexual motif, even if the facial expression is not vicious. For example, a close-up of Bloom's face immediately precedes the shot of Molly watching the dogs and then, aroused, calling Bloom to her. Strick briefly mocks his vicious masks when Stephen appears with a quatee and moustache, and aggressively snaps his teeth. The novel suggests the motif, but does not itself establish it. Molly refers several times to men as brutes, and for a short while, an image cluster is created around the train, the rock of Gibraltar, and a bull goring a horse, all as male giants. Molly's fantasy of free love revolves around vicious masks also; she wishes "wildlooking gipsies . . . that blackquard-looking fellow . . . or a murderer" (U 699). Strick's mask motif is exploited in a brilliant sequence towards the end of "Penelope". As Molly dreams of finding a sailor "hot on for it" (U 699), the visual shows a bridge over the Liffey coming closer. At the top of the arch is a relief of a fierce male. Strick cuts into the approach short face shots of Molly's lovers, Gardner, Boylan, and Bloom, and then a face shot of Molly herself. The bridge with the mask then

covers over the screen, which becomes black. The sequence reproduces the sexual act, with the male covering the female, who loses consciousness in an orgasm, and parallels the ending of the film, where the screen once again blackens at a moment of sexual climax.

The final facial shot in the bridge sequence implicates Molly with the vicious masks. The film portrays Molly as an aggressive man-woman. Immediately after a shot of a butcher chopping meat, with the sexual overtones analysed earlier, Molly's brush strokes in the next shot continue exactly the violent motions of the cleaver. A close-up of her mouth, as she says, "and my tongue between my lips" (U 675), shows, not a tongue, but a row of teeth, one of the body's aggressive weapons, and again, like knives. At one point she explicitly wishes she were a man (U 698) while the visual shows her forcing herself on Boylan. Strick is transferring suggestions already in the novel. For example, Molly's aggressiveness is implied in her tryst with Mulvey: "I was leaning over him" (U 681), "he was shy . . . I made him blush a little when I got over him that way" (U 682). As a manly woman, Molly complements Bloom as womanly man. The resulting ambiguity between the sexes is represented in the film by the boy statue, who holds a ball and cross which may be either male, being upright, or female, being the standard symbol for woman (♀). One of the last shots shows a flower which is again ambiguous. The pistil, female organ of the flower, strongly resembles a penis surrounded by

soft, white petals. The petals are feminine by Molly's own description, "were so round and white for them" (U 698).

Strick at times creates a deliberate ambiguity between image and sound concerning the identity of Molly's lovers. When Molly says "he doesnt know what it is to have one [a soul]" (U 663), an extreme close-up of male eyes and brow could be either Bloom or Boylan, although the statement refers to Bloom. The scene with Boylan as a priest impacts the three different males whom Molly has in her thoughts. Molly's statement on Bloom and priests, "theyre lost for a woman of course" (U 662) is appropriated by Boylan when he appears. Then, although Molly is referring to Bloom when she says, "I wonder is he awake thinking of me or dreaming am I in it" (U 662), the visual again shows Boylan. In addition to simultaneous impacting of identities, Molly's lovers are often interchangeable. The shots with Stephen at the window with a rose between his teeth, and lying in bed with Molly, repeat earlier shots with Boylan in the same positions. The statue of David, which functions as an idealized male for Molly, becomes associated with Stephen by being on the back of the postcard Molly imagines he writes to her; earlier, Boylan had posed as a Greek statue. Though the repeated circumstances indicate the limitations of Molly's romantic imagination, they also suggest that the male role as Molly sees it can be fulfilled by anyone. The sequence with the face shots and the bridge illustrates the procession of lovers who have filled the role to date, and

objectifies the equivalence Molly feels exists between her lovers: "and not care a pin whose I was only to do it off up in a qate somewhere" (U 699). Likewise, she says of her lover at the end of her monologue, "and I thought well as well him as another" (U 704). In the novel, Molly's attitude towards her replaceable suitors is clear: "Id like a new fellow every year up on the tiptop under the rockgun" (U 681). As apparent in several of the preceding examples, the novel achieves the same sense of interchangeability, usually by the use of the indefinite pronoun, "he", the antecedent of which constantly changes. When Molly thinks, "as well him as another," she may refer to Bloom or, because the phrase follows a reference to being kissed "under the Moorish wall" in Gibraltar (U 704), she could mean, also, Mulvey or Gardner.

Parallels between Strick's techniques and Eisenstein's theories of montage are often evident. The "distinct non-synchronization [of sound] with the visual images" called for by Eisenstein in 1928,²⁰ has been demonstrated as a frequent feature of Strick's film, while the sequence of sexual masks paraphrases Eisenstein's intellectual montage of gods in October. Strick uses a similar dynamic method of presentation when he shows, first, an old man and woman. Since Molly is talking about Mrs. Mastiansky and her husband (U 670), the viewer assumes the people visible are the married couple. Then the camera moves back and reveals that the woman is a salesclerk and has just

given a bill of sale to the man. By this controlled order, and by the following shot equating women and meat, a comment is made on marriage as the purchase of a commodity, equivalent to prostitution. A similar, not so serious, appeal to deductions by the viewer occurs during Molly's concert. Behind the accompanist are the King and Ace of Hearts as wall decorations; a viewer can infer that Molly is therefore the Queen of Hearts. In a similar observation, the cards which Molly turns over all reveal possible suitors, yet none of the suits shown are hearts.

Only Strick's use of simultaneity remains to be analysed. When the viewer sees the Guinness sign behind the cart-horse, two simultaneous areas of attention result, yet the sign is a subordinate information unit which merely elaborates the main object. In contrast, the impacting of sex and procreation during the shots of children skipping does not resolve so easily. Molly is saying: "this damned old bed too jingling like the dickens I suppose they could hear us away over the other side of the park" (U 691). Here the sound and rhythm of skipping suggests the sexual efforts Molly is referring to, and extends the reference to the park; however, the two activities exist in equipoise, with no logical subordination of one to the other. Similarly, the last shot of the film shows Molly on Howth Hill, after the monologue ends, closing her eyes, turning her head to the side, and lying quiet with Bloom on top of her while the screen darkens. With this shot, past and present are evoked

simultaneously; the Molly who sleeps after being sexually satisfied in the past coincides with the Molly who, remembering the scene, has fallen asleep in the present. Joyce may here intend a final irony; Molly's highest affirmation of life and vitality, her "Yes to a lover," occurs just as she withdraws from consciousness, entering passive, reclusive sleep.

Strick fails to utilize the simultaneity present in the novel for the final scene with Molly and Bloom. If Strick had continued the interchange of lovers, creating an almost cubist impacting of identities and times, he would have been more true to the original. The novel combines in a short space references to Gibraltar and Howth Hill, both similar in terrain and function (as trysting sites), and references to Bloom ("my mountain flower" U 704), Mulvey ("how he kissed me under the Moorish wall" U 704, compare U 680), and Stephen ("shall I wear red" U 704, which continues her previous planning for Stephen, "shall I wear a white rose" U 703). Her final Yes is given, not to Bloom alone, but to all her lovers. As early as "Lestrygonians", we have seen Boylan receive an identical Yes: "Touch. Fingers. Asking. Answer. Yes." (U 167). This universalized Yes, which reverberates down all her past and, with Stephen, anticipates the future, ruins the common interpretation that Bloom has slain the suitors and repossessed Molly by regaining, at the end, her thoughts.

FOOTNOTES

Part One: Literature and Film

¹Since, in my analysis, I emphasize the sight of print rather than the sound of words, and the visual images of film rather than the soundtrack, I have chosen the visual terms, "spectator" and "observer" (used interchangeably). The terms, however, should not be restrictive; at all times I refer to the human being who is experiencing the work of art, in any combination of senses.

²Bluestone, Novels Into Film, 13.

³Ibid., 8.

⁴Stephenson and Debrix, The Cinema as Art, 91.

⁵Eisenstein, Film Form, 130. Phrase order is reversed.

⁶Ibid., 151.

⁷Pudovkin, Film Technique and Film Acting, 115.

⁸Ibid., 98.

⁹Eisenstein, Form, 152.

¹⁰McLuhan, Understanding Media, 257.

¹¹Ibid., 249.

¹²Bluestone, 59.

¹³Ibid., 1.

¹⁴Ibid., 47.

¹⁵Kenner, Dublin's Joyce, 19.

¹⁶Paraphrased by Deese, The Structure of Associations in Language and Thought, 5.

¹⁷Numbers in parentheses accompanied by a letter "U" refer to pages in the 1968 Penouin edition of Ulysses.

¹⁸Whitaker, The Language of Film, 128.

¹⁹Bluestone, 27.

²⁰Eichenbaum, "The Theory of the 'Formal Method'," in Russian Formalist Criticism, trans. Lee T. Lemon, 108.

²¹Moholy-Nagy, Vision in Motion, 294.

²²Fenollosa, "The Chinese Written Character as a Medium for Poetry," in Instigations of Ezra Pound, Ezra Pound, 363.

²³Moholy-Nagy, 300.

Part Two: Montage

¹Sypher, "The Cubist Perspective," in Backgrounds to Modern Literature, ed. John Oliver Perry, 183.

²James, "The Stream of Consciousness," in The Modern Tradition, ed. Richard Ellmann, 718. From The Principles of Psychology, 1890.

³Deese, 12.

⁴Joyce, Finnegans Wake, 349.06 ff.

⁵Hart, Structure and Motif in Finnegans Wake, 160.

⁶Sypher, 178.

⁷Eisenstein, The Film Sense, 81.

⁸Ibid., 30.

⁹Ibid.

¹⁰Bergson, Creative Evolution, 329.

¹¹Ibid., 327.

¹²Ellmann, The Modern Tradition, 11.

¹³Bergson, Evolution, 342.

¹⁴McLuhan, 253.

¹⁵Mercier, "James Joyce and the French New Novel," Tri-Quarterly, 8 (1967), 211. Simon explains that an ace of clubs cannot be drawn without passing one point thrice.

- 16Quoted in Sypher, 164.
- 17Eisenstein, Form, 162.
- 18Spottiswoode, A Grammar of the Film, 51.
- 19Ibid.
- 20Sterne, Tristram Shandy, 77.
- 21Bluestone, 59; see also Tiessen, "Malcolm Lowry -
and the cinema," Canadian Literature, 44 (Spring, 1970), 43.
- 22Bluestone, 49.
- 23Ibid., 25.
- 24Pudovkin, 71.
- 25Whitaker, 50.
- 26Eisenstein, Sense, 79.
- 27Pudovkin, 94.
- 28Ibid., 132.
- 29Eisenstein, Form, 55.
- 30Eisenstein, Sense, 35.
- 31Klein, Etymological Dictionary, "montage".
- 32Pudovkin, 51.
- 33Klein, "montage".
- 34Eisenstein, Form, 170.
- 35Ibid., 173.
- 36Ibid., 47.
- 37Quoted in Nadeau, The History of Surrealism, 25.
- 38Whitaker, 127.
- 39Ibid., 116.
- 40Ibid., 37.
- 41Moholy-Nagy, 282.

42Eisenstein, Sense, 162.

43Ibid., 163.

44Eisenstein, Form, 62.

45Cohen, Beautiful Losers, 263.

46Eisenstein, Sense, 6.

47Joyce, Wake, 615.04.

48Eisenstein, Film Essays and a Lecture, 164.

49Eisenstein, Sense, 210.

50Eisenstein, Essays, 174.

51Sypher, 174.

52Eisenstein, Sense, 56.

53Bergson, Evolution, 328.

54Joyce, Wake, 531.26.

55Eisenstein, Form, 75. Eisenstein here means "from shot to shot," as no movement occurs within a frame. Perhaps the word "frame" is an error in translation.

56Bluestone, 60.

57Eisenstein, Form, 50.

58pudovkin, 99.

59Ibid., 105.

60McLuhan, 249.

61Moholy-Nagy, 278.

62Sypher, 171.

63Chomsky, Syntactic Structures, 20.

64Deese, 7.

65Whitaker, 132.

66Deane, "Motion Picture Techniques in James Joyce's 'The Dead'," James Joyce Quarterly 6:3 (Spring, 1969), 234.

Part Three: Joyce and Film

- ¹McLuhan, 252.
- ²Atherton, The Books at the Wake, 150.
- ³Hayman, Ulysses: The Mechanics of Meaning, 70.
- ⁴Thanks to Tom Joyce, who suggested this elegantly circular order.
- ⁵Scholes, The Workshop of Daedalus, 96.
- ⁶Joyce, A Portrait of the Artist as a Young Man, 204.
- ⁷Ibid, 205.
- ⁸Joyce, Wake, 489.35.
- ⁹Hart, Structure and Motif, 169.
- ¹⁰Macksey, "The Architecture of Time: Dialectics and Structure," in Proust: A Collection of Critical Essays, ed. René Girard, 106.
- ¹¹Proust, Remembrance of Things Past, II:142.
- ¹²Hart, Structure and Motif, 168.
- ¹³Deese, 28.
- ¹⁴James, "The Stream of Consciousness," 719.
- ¹⁵Proust, Remembrance, I:624.
- ¹⁶Bluestone, 55.
- ¹⁷Bergson, "Duration", in The Modern Tradition, ed. Richard Ellmann, 727.
- ¹⁸Joyce, Letters, III:105.
- ¹⁹McLuhan, 258.
- ²⁰Ibid.
- ²¹Ibid.
- ²²Buddan, James Joyce and the Making of Ulysses, 20.
- ²³Humphrey, Stream of Consciousness in the Modern Novel, 67.

²⁴Hayman, 73.

²⁵Joyce, Wake, 613.13.

²⁶Sultan, The Argument of Ulysses, 102.

²⁷Goldberg, The Classical Temper, 276.

²⁸Sultan, 101.

²⁹Ibid., 238.

³⁰Ibid., 251.

³¹Quoted and commented on by Friedman, Stream of Consciousness, 216.

³²Friedman, 217.

³³Ibid.

³⁴Humphrey, 56.

³⁵Quoted in Eisenstein, Sense, 96.

Part Four: Selected Chapters

¹Gilbert, James Joyce's Ulysses: A Study, 235.

²Hayman, 82.

³Ibid., 70.

⁴Hayman, 82.

⁵A full treatment of the cinematic aspect of cubism is found in Wylie Sypher's Rococo to Cubism.

⁶Moholy-Nagy, 12.

⁷Quoted and commented on by Sultan, 209.

⁸Hayman, 82.

⁹Eisenstein, Form, 7.

¹⁰Eisenstein, Sense, 230.

¹¹Ibid.

¹²Sultan, 320.

¹³Loehrich, The Secret of Ulysses, 37.

¹⁴Sultan provides a good discussion of character development during the chapter, and gives evidence that Stephen has confronted, and perhaps acknowledged, the superior power of God, while Bloom rejects, not Bello, but the sexless nymph.

¹⁵Eisenstein, Essays, 100.

¹⁶Hart, James Joyce's Ulysses, 71.

¹⁷James Joyce's Ulysses, directed by Joseph Strick, 1967. Because Strick has used the exact wording of the novel, I have used page references for quotes from the soundtrack. All comments on the novel are introduced; unspecified comments refer to the film.

¹⁸O'Brien, The Conscience of James Joyce, 133.

¹⁹Hart, Ulysses, 76.

²⁰Eisenstein, Form, 258.

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